

FALL IN LOVE WITH MODERN QUILTING

BONUS PATTERN INSERT!

modern patchwork®

FROM THE EDITORS OF QUILTING ARTS® MAGAZINE

TIPS FOR
THE
**busy
quilter**

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**BRAND NEW
PROJECTS**
TO MAKE NOW

**MAKE IT
MODERN**

Quilt kits + more
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**TRENDING
THIS FALL**

- Screen prints p. 20
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**QUICK+
GRAPHIC**

quilts, pillows,
home décor,
and more



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By Kim Andersson

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FREE
PROJECT

W

WINDHAM FABRICS

Baubles Quilt Pattern
by Stacey Day
Photo by Danielle Collins



I love autumn... It is probably my favorite season. OK, I say that about summer, winter, and spring, too, but honestly, the crisp air, brilliant colors of the New England maple trees, and the acrid smell of burning leaves make my heart pound faster.

Growing up in Maine, I lived right in the middle of that autumn splendor. The northern states experience fall a bit earlier than the rest of the country, so by the day after Labor Day when school started, the season had already begun to change. My early morning walks to school led me through a wooded path crowned in a million shades of orange, gold, green, and brown. It was almost as if the colors enveloped and surrounded me in a quilt. No wonder those rich hues are the most prevalent in my stash.

Interestingly, the textures of my youth—not just the colors—also influence my quilting. Our family owned a farm (cabbages, beets, and carrots) and I'll never forget riding my bike on the dirt roads that crisscrossed the fields. The straight lines, sensuous curves, and sharp turns of the plow are the same as the stitched lines I now make on my quilts. Art certainly has a way of imitating life.

This issue of MODERN PATCHWORK has many of the warm colors of fall on its pages. When I saw "A Closer Look" by Stephanie Prescott (p. 53) I couldn't help think of the patchwork fields of a farm with intersecting roads and paths. Likewise with Darci Alexis's "Improv Cross Patchwork Quilt" (p. 66)—which even included the colors of the crops! But more than that, if you want to learn how to make your quilts even more spectacular with exquisite quilting, you'll want to check out Catherine Redford's article (p. 38) and corresponding DVD. Modern machine quilting adds the look of "plowing" that I, and many other modern quilters, strive to achieve.

Whatever your palette or inspiration, I hope you enjoy the creative process as much as I do.

Best,

Vivika Hansen DeNegre
Editor

getting started

For the projects in this issue (unless otherwise indicated):

- When piecing, use ¼" seam allowances. Stitch with the fabric right sides together. After stitching a seam, press to set the seam and then open the fabrics and press the seam allowance toward the darker fabric.
- Yardages are based upon 40"-wide fabric.
- Refer to "Sewing Basics" on **page 116** for instruction and guidance on many basic sewing terms, techniques, and tools.



errata

The designer for "Franklin Pillow Set" (MODERN PATCHWORK Spring 2015) was incorrectly identified; the talented **Melissa Peda** for **FreeSpirit** should receive the credit.

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Material Amounts for 1C2 QP005
Material Amounts for 1C2 QP003
Material Amounts for 1C2 QP002
Material Amounts for 1C2 QP004

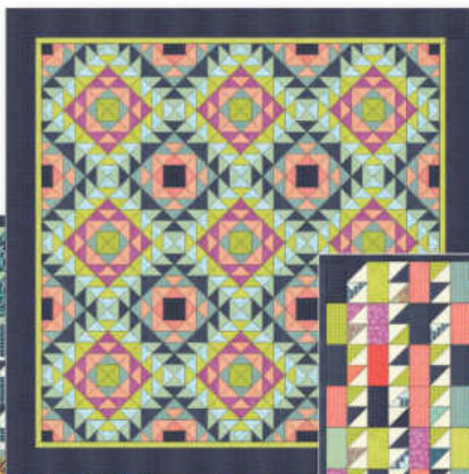


1canoe2 is the stuff dreams are made of – Carrie and Beth are childhood friends who have always loved to make art. Now they're blessed to work and dream together in a little red barn on Carrie's family's farm. Whether it's a hand-written note or a night's sky glittered with stars, they believe it's the simple things in life that are the most beautiful. Everything Carrie and Beth make in their little barn studio stems from a deep appreciation of life's natural beauty. From a single greeting card to a hand-painted globe, with every work of art, they work to capture that beauty so it may forever brighten your home.

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1C2 QP002
Prairie Pinwheels
Size: 72" x 88"



1C2 QP004 Geese on the Prairie
Size: 62" x 74"



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by Deborah Edwards



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THIS SHOW'S

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US

Notes from QuiltCon 2015

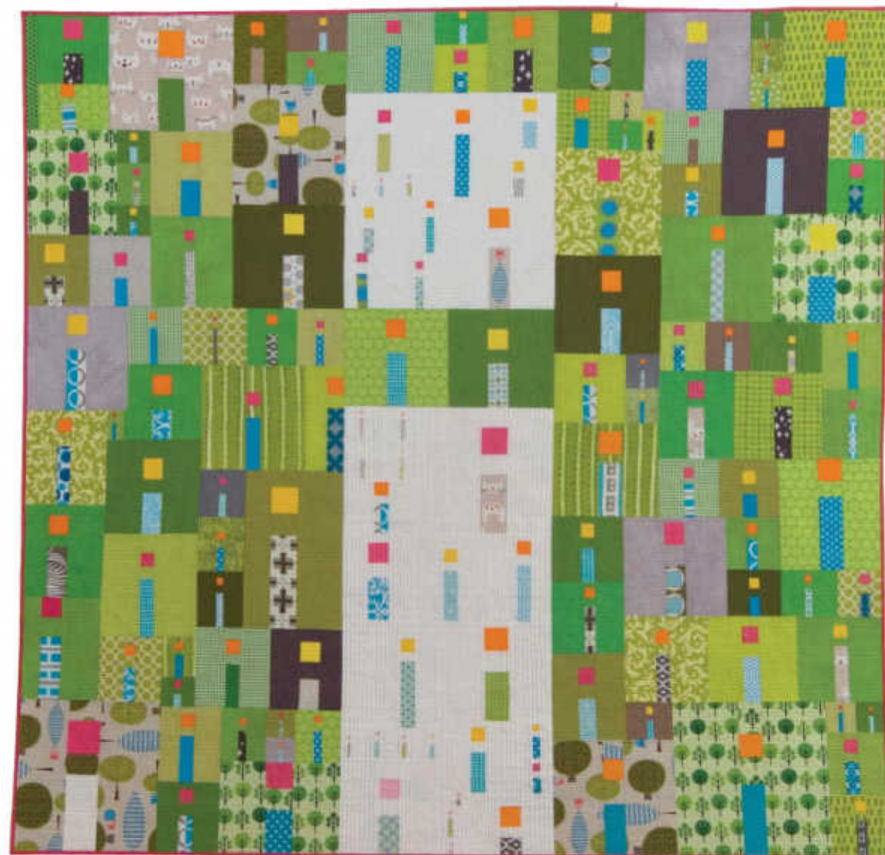
BY MELANIE HAUPT



The second QuiltCon, sponsored by The Modern Quilt Guild™, took place in Austin, Texas in February, luring modern quilters from guilds all over the country and as far away as Europe, Australia, and India. The four-day-long event featured a juried quilt show, loads of vendors—selling everything from spools of thread to long-arm quilting machines—hands-on quilting workshops, free make-and-take demos, and lectures from leaders in the movement.

One particularly well-attended lecture, “Architecture, Quilts + Us,” given by former architect and current pattern designer Carolyn Friedlander, provided a useful lens through which attendees could view QuiltCon 2015 as a whole. Carolyn, who draws inspiration for her pattern and fabric designs from both her former career and the landscape of her Florida home, argued during her talk for the connections between the art of designing buildings and of creating quilts. She began by walking the standing-room-only audience through major architecture movements and important architects like Le Corbusier, Gaudi, and Frank Lloyd Wright and how their designs serve as “languages of representation.” Along those same lines, modern quilts serve the same purpose, from the emphasis on the handmade product to making visible individual experience.

Carolyn’s notion of modern quilts as languages of representation was certainly on display in the juried quilt show, which showcased works influenced by pop culture, including portrait quilts depicting both Conan O’Brien and dreamboat actor Benedict Cumberbatch as Sherlock Holmes; relationships and community, as in Laura Hartrich’s “A Quilt for Our Bed,” which won People’s Choice; and devastating personal experience, such as “Self-Portrait: Year Two (Beneath the



PHOTOS BY MELANIE HAUT

Kathy York’s “iQuilt” was the winner of Best in Show.

Surface)” by Penny Gold in the Minimalist Design category, which declared in stark black-and-white letters, “I AM A WOMAN WHOSE CHILD IS DEAD.” In this way, QuiltCon 2015 demonstrated how modern quilting can document a cultural moment, as well as provide an outlet for people to depict their individual lives and viewpoints.

Special Exhibits: Special Indeed

Along those same lines, the quilt show included “Modern Materials: Quilts of the 1970s with Bill Volckening.” The items on display not only infused a bit of nostalgia among the generation of attendees who grew up with quilts made by great-grandmothers, but together they

demonstrated that they were modern in their own time as evidenced by the use of then-new textiles like rayon and other polyester blends.

Also on display were a few quilts made by the women of Gee’s Bend, Alabama, where quilting has been a long-standing practice, not only out of necessity, but also to raise money during the civil rights movement, and now widely considered an important part of modern American outsider art. Four of the Gee’s Bend quilters were present for Saturday night’s emotional and inspiring keynote conversation. Mary Ann Pettway, Lucy Lee Witherspoon, China Pettway, and Gloria Hoppens shared their life stories, gospel songs, and insight about the art of quilting. “I made my first quilt when I was 11 years old,” said China Pettway. “It was made



Artist Kathy York jumps for joy after learning her quilt won this year's Best in Show award.

out of scraps from old clothes. Back then I didn't know what a fabric store was, and we couldn't afford fabric anyway." The families of freedmen and sharecroppers used the quilts to cover their doors and windows to keep out the cold, or to pile onto beds crammed with children.

"My mother would sell her quilts for \$1, \$2, to pay for food and clothes for 10 children," said China Pettway. "My quilts have paid for my house note and other bills. When I went to Houston and saw my quilt on the wall of the museum (Museum of Fine Arts, Houston), I thought, 'I didn't know that could be something.'"

But modern quilters need not strive to see their work hanging in a gallery. "You don't have to make it perfect," said Mary Ann Pettway. "Relax, have fun."

Best in Show

Have fun was certainly the order of the day for Austin's own Kathy York, winner of Best in Show for her colorful and graphic quilt entitled "i Quilt." The award came as a complete shock to Kathy. "I was volunteering [the night before the awards ceremony] and [Modern Quilt Guild staffer] Heather Grant told me, 'Don't look for your quilt here, it won a big prize,' but I didn't know what she meant by 'big prize.' I thought maybe she meant I'd won best in my category. It didn't occur to me that it would win Best in Show because that would be too good to hope for."

Kathy credits her inspiration to Dallas quilter Heather Pregger, whose "Tuning Fork" series repeats a shape motif in different scales and colors, resulting in a variety of abstract

designs. "I thought I might want to try something like it but I didn't want it to look like her work, so I thought why not try an 'i,' because it would be simpler," says Kathy. "It was supposed to be the back of a quilt for my daughter because it was an experiment, but she didn't like it. So I finished her quilt the way she wanted it, but then I had all of these blocks in a pile that I really didn't know what to do with but really liked."

"I wanted to explore what I could do with them and rearranged them four or five different times. When I decided on the central white 'i' that's when I decided what to do because I really liked it," she explains. Kathy's winning quilt combines an improvisational approach with an expertly pieced and quilted final product, truly encapsulating the spirit of modern quilting.

Trends to watch

That dedication to craft is what Heather Givans, quilter and owner of Crimson Tate fabric shop in Indianapolis believes best describes the current moment in modern quilting. In the few short years of QuiltCon's existence, she has seen exponential growth in the craftsmanship in the quilting. "It's a young movement, so as people become more and more experienced, so does the work become so much more complex," said Heather during a break from tending her vendor booth. "Some of the quilts here are meticulously hand quilted and I think that's an amazing application of a traditional technique into this modern venue."

Because she runs a fabric shop, Heather has a good sense of where materials might take the movement. "For fabric, I'm seeing basics that are one color with just a tiny bit of pattern to add a touch of texture, a little break-up of that solid. The color that is being used is insanely



"Self-Portrait: Year Two (Beneath the Surface)" by Penny Gold

different, not your typical color palette. I think we'll keep moving in that direction with more interesting, sophisticated color that keeps getting more and more rich and deep."

Just as the movement advances, so must the event. After the tremendous success of the first two QuiltCon shows, the event will move on from Austin, with QuiltCon West taking place in Pasadena, California in 2016 and QuiltCon East in Savannah, Georgia in 2017. Austin was a fantastic incubator for this yearly gathering of like-minded sewists; it will be exciting to watch it continue to grow. 🍷



MELANIE HAUPT earned her PhD in English at the University of Texas at Austin. She is a freelance writer focusing on food criticism, historic Austin foodways, and modern textile art. In her spare time, she enjoys quilting, indulging her weakness for all things fabric, and collecting vintage ceramics.

10 Tips for attending next year's QuiltCon

- Set a calendar reminder for the exact minute the workshops open for enrollment—they fill fast!
- Schedule a little bit of everything including classes, lectures, demonstrations, and book signings.
- Set aside plenty of time to enjoy the show and visit vendors.
- Leave extra room in your suitcase for purchases.
- Bring a tote bag for those impulse buys.
- Connect with online friends—much of this movement is about community!
- Volunteer—it is a great way to meet people.
- Stretch your skills by taking technique classes.
- Take advantage of the free make-and-take demos.
- Bring a tissue—some of the quilts and talks can be very emotional.

with thanks to Jeri Fontenot Duncan, Leslie Bonnell, and Kim Kight

GUESS WHAT?!?
QUILTCON
 IS GOING TO HAPPEN
EVERY YEAR!!

west

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quiltconwest.com

east

SAVANNAH, GA
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quiltconeast.com

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mix this fall



2



1



3

1 Floriana

Carrie Tasman

P&B Textiles

This collection combines Carrie Tasman's graphic design talents with her full-time status as a fine artist. This first collaboration with P&B textiles is an irresistible, colorful, and "deliciously imperfect" collection of lavish florals and light-hearted pattern play—perfect for that splash of color in your next quilting project.

PBTEX.COM

2 Palette

Marcia Derse

Windham Fabrics

With an artist's eye and a crafter's passion, silkscreen artist and designer Marcia Derse creates one-of-a-kind, hand-dyed fabrics inspired by elements of the natural world surrounding her home in the Pacific Northwest. Her latest collection, Palette, is a rich and tonal take on solids.

WINDHAMFABRICS.COM

3 Doodles

Sue Beevers

Northcott

Both playful and modern, textural overtones soften small-scale modern geometrics and give this collection a broad appeal. The gentle retro vibe and fresh colors make these fabrics just right for a variety of home décor projects, quilts, and more. Shown in Lime Twist and also available in Bubble Gum.

NORTHCOTT.NET

4 Asuka

Dear Stella

You'll be inspired by this modern, fresh, and striking color combination. The simple dashed lines—reminiscent of seed stitch embroidery—and graphic pop floral prints echo the elegant, playful spirit of Asuka. You'll find a modern mix of crisp colors in this collection—think cream, mustard, orange, and shades of blue, all set against a gorgeous cream background.

DEARSTELLADESIGN.COM

5 Modern Background Paper

ZenChic

Moda

So many modern quilts depend on low-volume prints to create contrast to bright, crisp colors. Gathering a sophisticated collection of these prints used to be time consuming. This Zen Chic collection supplies that necessary variety of newsprint imagery, scribbles, and soft geometrics in white, cream, light gray, and linen.

UNITEDNOTIONS.COM



4



5

Caring for your quilts

AN EXCERPT FROM
GET STARTED QUILTING
THE COMPLETE BEGINNER GUIDE
BY JESSICA ALEXANDRAKIS

**Now that you have
made a quilt, what
should you do with it?**

How do you make it part of your life and what do you need to know about taking care of it? Everyone is different—here's a bit of insight into what I do, but, as always, do what works best for you and your family.



Washing and drying

I wash my quilts in a number of different ways based on the categories they fall into:

DAILY-USE FAMILY QUILTS

These are the quilts that stay in steady rotation on beds and on the family room sofa. The ones I don't mind getting turned into play forts, dragged around the house, tossed in the car for road trips. The ones that have seen food spills, grimy fingers, Silly Putty®, and baby spit up. They have been through the bed wetting and car sickness phase—made with love and used with love. I know these won't last forever and, like childhood, I want to enjoy them while we can.

- Machine wash warm, normal cycle.
- Tumble dry medium.
- I use the same detergent and fabric softener as I do for our family clothing.
- I wash them when they get dirty, sometimes as often as twice a month. Frequent washings will wear them out faster, which is why I have lots (8 currently, for my family of 4) and use them in rotation.

GOOD QUILTS

These may get put on beds or on the back of the front room sofa, but the kids know better than to play with them. My washing suggestions are below but if the quilt is hand-pieced or hand-appliquéd, you may want to hand wash it.

- Machine wash cold, normal or gentle cycle.
- Tumble dry low or hang to dry.
- I use the same detergent and softener as our family clothing, but use your discretion. If you'd rather use a delicate detergent, do so.
- I wash these as infrequently as possible, maybe once a year unless accidents happen.

DISPLAY QUILTS

These are the quilts that hang on the wall or are made for quilt shows, and are intended for display only. No cuddling.

- Depending on the method of construction, machine- or hand-wash cold.
- Hang to dry.
- Gentle detergent.
- Wash as infrequently as possible. I have some quilts in this category that have never been washed at all.

how to hand wash a quilt

Fill a large tub, washtub, or your bathtub with cold water. Add gentle detergent and agitate with your hand before adding the quilt. Unfold the quilt and let it slide into the tub. Use your hands to make sure all areas of the quilt are wet, then gently begin moving the areas of the quilt up and down to force the soapy water through the layers. Let the quilt soak for ten minutes. Gently squeeze the quilt and rub the fabric together to try to release any stains. Drain the soapy water and refill the tub with clean water. Agitate the quilt gently with your hands, trying to force clear water through the layers. Drain and refill, repeating this process until the water stays clear (no bubbles) while you're agitating it. Drain the tub one last time and press down on the quilt to squeeze out as much water as you can. Don't wring the quilt. Lay some towels down on the floor and spread the wet quilt on top of them. Layer with more dry towels and starting at one end, roll the quilt/towel sandwich onto itself so that the towels absorb the water from the quilt. Unroll and hang to dry on a sturdy laundry line, out of direct sunlight if possible.



HINTS AND TIPS

protect those colors

The first time a quilt is washed, I toss in a few Shout® Color Catchers® cloths which absorb excess dye from the wash water and stop it from bleeding onto other areas of the quilt. To be extra safe, take care to prewash your fabric before starting to sew.



Using

I like to make quilts that can be used. On a bed or sofa, cuddling under a quilt is hands down better than making do with a store-bought blanket. When your quilt is being cuddled, let it be loved! When it's not, it will look lovely folded and laid across the back of the couch, chair, or on the foot of the bed (assuming the bed is made with another quilt already). Try not to leave your quilts in direct sunlight or outdoors for extended periods of time (for example, in the back of the car, forgotten on the laundry line) as light can fade and weaken the fabrics. If you have pets, I'm sure they'll want to cozy up to your quilts as well, just take care to remove pet hair as needed.

Hanging

Some quilts were made for display. If your display quilt is large, consider adding a hanging sleeve and hanging it from a curtain rod installed on an empty wall. Quilts can also be hung from rods using several curtain clips. If the quilt is smaller (under 30 inches), binder clips and removable hooks are my preferred hanging method.

Storing

When you aren't using your quilts, there are several ways you can store them:

- Quilt racks are a nice way to keep family quilts close at hand in case someone gets cold, or to keep them in the room during the warm months when they're not needed all the time. You can find them commercially or have some custom made. Quilt ladders make a nice conversation piece.
- Chests or decorative cabinets can keep them out of the way and dust free.
- In closets, quilts can be stored folded in clean pillowcases and stacked on shelves. This is the best method for long-term storage. Remember to take them out every year or so and refold them on different lines so that they don't get permanent creases along fold lines.
- If you don't have closet space, try layering them on unused beds, just make sure to rotate the pile so the one on top doesn't get too much damage from sunlight.



Gifting

If you decide to make a quilt as a gift, it is important to give the recipient some information about the quilt and its future care. The first thing to do is to make and attach a label so that anyone who sees or uses the quilt later on knows where and when it was made. It is also sweet to include whom it was made for and any event information ("made for Janel and Ted to celebrate their wedding") or other wishes you would like to share. Then include a card with the quilt, detailing washing and drying instructions. The baby quilt you gift will have a higher chance of being used if new parents know that it can be just thrown in the washer. No one wants a gift quilt to end up at the back of a closet.

repairing quilts

Quilts get worn with use; that is part of their beauty. If well-loved quilts start to show wear and you'd like to make small repairs, see if these tips can help. Please note that these tips are for making repairs to your own contemporary quilts, at your own discretion. This advice is not intended as instructions on how to restore old or antique quilts.

REPLACING A WORN BINDING

There are two ways you can do this. Option A is to carefully cut off the old binding, including up to $\frac{1}{2}$ " of the actual quilt edge. Do this with a rotary cutter, acrylic ruler, and a cutting mat. Make a new binding and stitch it on by machine, finishing by hand. This option will give you a less bulky edge, but the look and size of the quilt will be altered, depending on whether or not it had a border.

Option B is to cover the worn binding with a new, slightly wider binding. Make a new binding slightly wider than the original ($2\frac{3}{4}$ " wide strips, if your original was $2\frac{1}{4}$ ", for example). Pin and sew it in place using a $\frac{3}{8}$ " or $\frac{1}{2}$ " seam allowance. Flip and stitch down by hand.

REPAIRING WORN OR FRAYED PATCHES

Appliqué shapes over any worn spots by pinning cut fabric onto the quilt and using the needleturn method to appliqué it down. Depending on the size of the worn spot/patch, you may want to add additional quilting stitches through the new patch to hold the layers together. It is nearly impossible to completely hide this type of repair; instead, allow it to add character to the quilt and extend its life.

REPAIRING SPLIT SEAMS

If the stitches between patches have come undone, thread a needle, tie a knot, bury it in the quilt layers, and then use a whipstitch or ladder stitch (which is less visible than a whipstitch) to join the patches again. This takes patience, but it is worth it to stop the batting from peeking through.

REPAIRING WORN QUILTING STITCHES

If hand- or machine-quilting stitches have come loose or undone, lay the quilt out somewhere flat and mark out the repair quilting pattern/design with water-soluble marker (or just do it freehand). Then, get your hand-quilting supplies or sewing machine and go over the loose or broken stitches. If it is a relatively small area, the rest of the quilt should stabilize the three layers as you repair them. If the area is larger than 12" or so, first baste with thread or pins to stop the layers from shifting as you quilt.



An excerpt from
Get Started Quilting
The Complete Beginner Guide
by Jessica Alexandrakis
Find it at shop.interweave.com
\$19.99

labels

Quilts are a part of our material culture and have the possibility of becoming family heirlooms or being bought and sold as pieces of art. Therefore, it is very important that you attach a label to each quilt you make. Labels can document who made the quilt, who it was made for, where it was made, and if it came from a published pattern or from the quilter's own design.



1. To make a quilt label, you will need a light-colored fabric, a piece of freezer paper (with a plastic coating on one side), and a fabric-safe pen or marker.



2. Begin by ironing the coated side of the freezer paper to the wrong side of your label. This will stabilize the fabric so that you can write on it.
3. Document your quilt's information with a fabric-safe pen. Consider including: the name of the quilt, your name, when and where it was made, who it was made for, your inspiration, information about the fabrics, and care instructions (particularly if it is a gift).
4. Add any additional decorations you'd like, such as rubber-stamped images with fabric-safe permanent ink. Remove the freezer paper and press the label from the wrong side to heat-set the ink.
5. Fold in $\frac{1}{4}$ " on all sides and press the seams. Pin the label in place on the back of your quilt and attach it with a whipstitch.

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Designed by Wendy Sheppard

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STUDIO 



Celina Mancurti aligning her flooded screen.

screen print your own fabric

+ a profile of five screen print artists

BY **CHERYL ARKISON**

Even with the proliferation of gorgeous fabric available for a quilter, quilters are looking into hand screen-printed fabric to add that extra graphic style to quilts and sewing projects.

You can invest in fabric made by screen-printing artists—check out our artist profiles—or print your own at home. The process is straightforward and a bit time consuming, but the results are worth the effort.

To screen print at home you need space, screens (purchased or made), ink (water based for fabric), a squeegee, and fabric. These are the basics, but as with most artistic endeavors, depending on your approach, you may need additional supplies.

Design

Simple shapes lend themselves well to screen printing. If you can draw it, you can likely figure out a way to screen print the shape. Repeats of a design are made by lifting, moving, and printing the same screen on the yardage.



Celina Mancurti's collection of screens.

PHOTO COURTESY OF LESLIE KEATING/MAZE + VALE



Leslie Keating of Maze and Vale creating a design.



Celina Mancurti making a repeat print.

Prepare Your Screens

Most screens have either a metal or wooden frame, stretched with a fine-mesh, polyester screen. Although you can make your own screens, it's easier to purchase ready-made screens from an art supply store.

Getting the design onto the screen can be done one of three ways:

PHOTO EMULSION

This process uses an emulsion film, a dark room and a light source, and an image to burn onto the screen. Once prepared, the screen can be used over and over.

SCREEN FILLER

With a screen filler, you draw your design exactly where you want the ink to come through—then use screen filler everywhere else. These screens are also able to be used multiple times.

STENCILS

The easiest way to start printing with minimal preparation is to tape a stencil to the bottom of the screen. Because the stencil will become too saturated to use after several prints, this is the way to go if you only need to make a few prints.

Regardless of the method, tape off the area of the edges around the screen to prevent ink from going beyond the design.

Prepare Your Workspace

Before you begin, you will need a space to print, a place to set the screens as you move the fabric, a place to wash the bottom screen, and finally, a spot to leave everything to dry.

Let's start printing

For printing on fabric, choose water soluble acrylic ink and add a textile medium, so the ink will be permanent when heat set.

Smooth your fabric on the work surface, with a towel underneath to absorb excess ink. Position your screen over the fabric. Add a line of ink at the top of the screen. Holding the squeegee at a 45° angle, use even pressure to pull the ink down the screen. The ink will find its way through the open areas. Gather the ink and pull the squeegee up the screen, maintaining the 45° angle. Reposition the screen and repeat the print, or lift the screen and set aside. Remove the fabric and replace with a new piece. Set the printed fabric aside to dry.

If the ink starts to dry on your screen, wash the screen and start over once the screen is dry.

Last Steps

Once the ink is dry, heat set the image. Press it from the wrong side with a hot, dry iron. After that, cut and use your fabric like any other. If you aren't up for the creative challenge but still want the style of screen printed fabric to use in your projects, check out these great artists making and selling fabric.

Caring for your screen-printed fabric

Screen-printed fabrics are different than digitally printed quilting cottons in that you have to iron them on the reverse. Generally, screen printing is done on fabric of a similar quality to quilting cottons and, therefore, will sew up in exactly the same way.



Celina Mancurti

CELINAMANCURTI.COM

My first job in the textile industry was at an old mill in Argentina that specialized in hand screen printing silk for ties. I saw up close the handcrafted work that defined textile factories. New technologies brought a shift in the business and machines began to replace the hand of the artist. As I witnessed the transition, one of my dreams became to preserve the handcrafted work that had been the hallmark of textile making.

I print exclusively on linen, which is woven from naturally sustainable flax fibers—with the added benefit that it gets a little more beautiful every time you wash it. Hand washing and line drying (out of direct sunlight) increases color longevity.

I work from a home-based studio. My 14-foot printing table is the centerpiece of the room and the



Tools of the trade in Celina's studio.



screens are the soul of the place. I like to print fabric by the yard.

I am always in the hunt for natural variations that transform the imperfections into a something attractive. I keep a journal to translate thoughts that I will want to work on when I am back in my studio.

The hand-screen printed process produces natural variations and an imperfect beauty that sets them apart and would set apart any quilt made with it. My fabrics are 100% linen and hand-screen printed at my studio in Florida.

Umbrella Prints

PHOTOS COURTESY OF UMBRELLA PRINTS



artist & textile designer Amy Prior and graphic designer Carly Schwerdt

UMBRELLAPRINTS.COM.AU

INSTAGRAM @UMBRELLAPRINTS

Hand-cut stencils are often the start of the design.



We are into all kinds of printing—from hand-block printing in the studio all the way to rotary printing hundreds of yards for our organic Quilter's Cotton collections. However, screen printing attracts us because our methods are so immediate. It's a great medium for playing with ideas and where we get our hands dirty.

We print with big screens and little screens on tiny scraps and large expanses. Our style is contradictory—at once soft, yet strong; earthy, yet other-worldly; beautiful, thoughtful, and interesting. We use color combinations that are both unusual and sophisticated. Whilst we dabble in product design for fun, we primarily love creating pattern.

The hemp/cotton we use is similar to linen—it gets softer and more beautiful with time. The structure of the fabric makes it easy to sew. The fabric itself is strong and can withstand a washing machine; however, the prints need a little TLC, so we recommend a gentle, cold, hand wash before sewing.

We are inspired by people working with integrity, passion, and interesting processes across the arts, which is why we are involved in every step of the process. We are grateful to the people that purchase our fabric, and it's an honor to be a part of their lives.

Maze and Vale

Leslie Keating

PHOTOS COURTESY OF LESLIE KEATING/MAZE + VALE



MAZEANDVALE.COM

INSTAGRAM @MAZEANDVALE/

Screen printing is a relatively quick way of printing and I love that I have complete control over the outcome. I can choose my own base cloth, mix my own ink colors, and ensure high quality by printing by hand.

I've always loved cloth, probably from following my mom around fabric stores in Canada when I was young. And I'm drawn to natural fibers like cotton, wool, and linen and more recently, hemp and bamboo. I use sustainable base clothes in my work—GOTS certified organic cotton, hemp and linen/organic linen—they are all pretty amazing to print on. Organic linen/organic cotton is my favorite for its rich, natural flax color and the way it looks with velvet black ink. I love seeing what other people make with my designs. The majority of my screens are quite small, so I mostly print panels (roughly 12" x 16"), which work great

for patchwork and smaller projects. In the last year, I've been making an effort to design larger scale repeats so that I can offer designs by the yard (or fat quarter.) Any of my designs, in any of my ink colors, are available custom printed by the yard.

My fabrics hold up amazingly well. I have cushion covers I printed in 2011 that still look as good as the day I printed them. A friend gave me the ultimate compliment when she said that a piece of my fabric was used for the waistband of her young son's pants, and it was still looking great two years (and many washings) later.





Karen Lewis

KARENLEWISTEXTILES.COM

INSTAGRAM @KARENLEWISTEXTILES

I am drawn to the texture of screen printing. Initially, I started screen printing to produce original fabrics, to make my work stand out.

I get requests for my fabrics in yardage, but am unable to produce this quantity by hand. So when Robert Kaufman asked me to design a fabric line for quilters, I jumped at the chance. Blueberry Park, my first collection, is due out at the end of 2015. Nonetheless, I will continue to do hand-screen printing, as it offers quilters a different option.

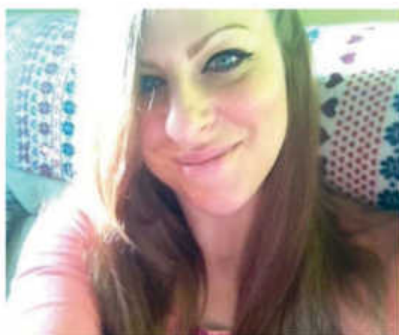
While I started screen printing to have fabric for making products—now I get such a buzz from seeing how other people use my fabrics.

I regularly take custom orders for my fabrics. Like many designers, I tend to work in the same color combinations and if left to it will always find myself printing in teals, mustards, and greys. Customers often ask for completely different color palettes—which is so much fun for me.

I mostly print on Kona® cottons. I started with them because they were the easiest solids to get in the UK. Now I also print on Kaufman's linens for a tactile and textural effect.

When inspiration strikes, I doodle to see where it goes. Whether a group of shadows or wet patches on the pavement, I make a quick sketch and then leave it until I have more time.

My style is very Scandinavian. I am drawn to simplistic elements, which is why screen printing suits me so much.



Leanne Fanny

THELITTLEHOUSEMARTIN.ETSY.COM

INSTAGRAM @LEANNEFANNY

I love all types of printmaking methods, but with screen printing there is much more scope for printing details such as pencil lines or fine geometrics.

The printed fabrics have so many uses—whether it is crafts, housewares, or clothing. Fabric is exciting and beautiful and brings people together. It has magical powers!

I don't make items to sell as well as printing at the moment but I would love to in the future. Seeing the things that have been made using my prints always amazes and overwhelms me.

I have a small studio in the fabric shop that I work in. I had been trying to print in my living room—which was a nightmare.

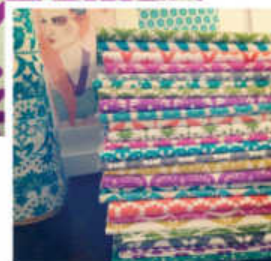
I like taking requests for print orders. Customers may have a specific project that requires a color that I do not normally use so I am always happy to try and accommodate their needs.

My favorite fabric to print on is muslin. I love the natural color and the little cotton flecks and slubs ingrained into the weave of the fabric, but it can be hard to find consistently. So I also print on white and solid colored cottons.

I use water-based inks that I mix myself. Once printed, they



Love and color go into Leanne's fabric.




completely soak into the fiber of the fabric so it will last a long time.

I seldom start out with a clear idea of how I want my prints to look. I just go with the colors and designs and see what happens.

I had found it hard to define my style until I heard about "bazaar style"—basically eclecticism, vintage fabrics and bric-a-brac, ethnic patterns and bright colors.

I see inspiration everywhere. I love going for walks and finding little hidden wild flowers—gems in the overgrown hedges! When inspiration strikes I draw in my sketchbook.

Screen-printed fabrics are wonderful to sew. I put a lot of love, thought, care, and energy into the design and printing of my fabrics. A little piece of hope goes with every one I sell. 



CHERYL ARKISON is a quilter, writer, and teacher in the suburbs of Canada. She is spending this year exploring printmaking in all its forms.

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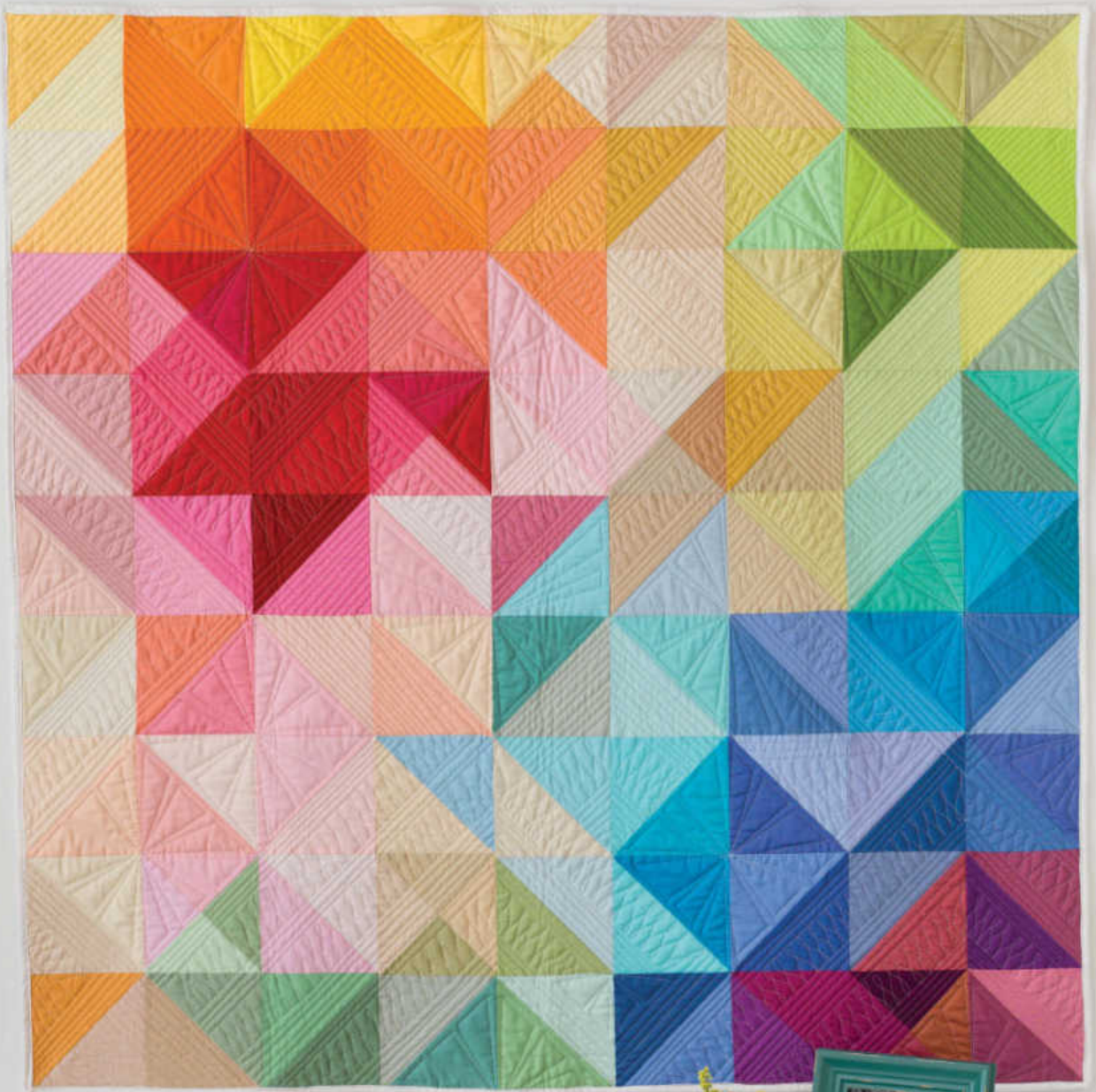


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Pre-cuts

The greatest thing
since sliced bread



PHOTO BY SHARON WHITE

You've all seen them, those collections of pre-cut fabrics sold in bundles with charming names like Jelly Roll® or Roll-ups® or Layer Cakes®. Pre-cuts are a great way to sample an entire collection of fabric without breaking your piggy bank. From tiny charm squares to fat quarters, here's a guide to common pre-cut fabric, along with suggestions of how to use them in your next quilt.

FAT QUARTERS

Fat quarters are $\frac{1}{4}$ yard fabric pieces—but instead of being cut selvedge to selvedge (9" × 42"), the yard length is cut in half, then again at the fold line to create an 18" × 21" piece. Often sold individually, they are also available as a bundle, which includes one piece from each fabric in an entire collection. Depending on the size of the collection, the bundles have differing numbers of cuts—and therefore vary in price. These bundles are great for quilts that need a large variety of fabrics. The only downside to purchasing fat quarter collections is that they are so pretty to look at, it's difficult to break them apart!

FAT EIGHTHS

Cut a fat quarter in half, and you'll get two 9" × 21" fat eighths. These cuts are great for scrap quilting, appliqué, or when you need just a small bit of fabric.

10" SQUARES

These are—you guessed it—10" × 10" squares, bundled together as an entire collection. Moda has a great name for them ... Layer Cakes. These pre-cuts are versatile, and can easily be used as is or cut into strips, squares, or triangles.

CHARM PACKS

These 5" × 5" squares, stacked with each color or print, are perfect for trading, making into charm quilts, or adding just a dash of color with appliqué.

FABRIC ROLLS

Jelly Rolls, another name coined by Moda, include 40 (or more) strips of fabrics, each measuring $2\frac{1}{2}$ " × 40"—the perfect size for strip quilts, sashing, binding, and more. Some manufacturers also bundle strips that are $1\frac{1}{2}$ " or 5" wide—giving quilters a great variety of options.

MINI CHARM PACKS

Talk about cute! These $2\frac{1}{2}$ " × $2\frac{1}{2}$ " squares are a fun way to collect just a sampling of fabric for a scrap quilt or more. An added bonus is that they are the perfect size for English paper piecing (EPP) a scrappy hexagon quilt.

Specialty Cuts

HSTS

Pre-cut half-square triangles make piecing a half-square triangle (HST) quilt so much easier and more accurate! The Crystal System Quilt (on the following pages) was built around these pre-cuts.

HEXAGONS

Start quilting right away! Pre-cut hexagons are available from several manufacturers, and include prints and your favorite solids. Available in several sizes, small 2" hexies are just right for EPP and the 6" version is great for larger quilts. 🧡

Tips for working with pre-cuts

- Prewashing is not a good idea. It isn't necessary and the fraying will be excessive.
- If you are planning to sub-cut a shape (such as cutting a 5" square in half), measure the square first to determine if the size includes the pinked edge.
- Mixing pre-cuts from different manufacturers is a great way to add to your stash.
- Accuracy matters. If you are using pre-cuts with your own personally cut fabrics, check that the measurements are the same.
- Don't have the right pre-cuts for your project? Make your own with a die cutter! If you want accurate squares, HSTs, or hexagons, the easiest way to cut them is with a die-cutting machine.



MATERIALS

Finished block: $5\frac{1}{4}'' \times 5\frac{1}{4}''$

Finished quilt: 48" x 48"

■ Fabric

- **Option 1:** Pre-cut kit
4 half-square triangle packs of Kona® Cotton Solids (Pastel, Neutral, Bright, and Dusty). Each pack includes 80 half-square triangles—2 each of 40 different Kona colors. (You will only use about half of each pack for this project.)
- **Option 2:** Cut your own
86 different solid cotton colors ranging from light neutrals through deep jewel tones, $6\frac{1}{2}'' \times 6\frac{1}{2}''$ squares, cut in half diagonally to form half-square triangles. (You will have a few extra.)
- Binding, $\frac{1}{2}$ yd.
- Backing, 3 yds.
- Batting, 54" x 54"

crystal system quilt

BY THE ARTIST'S HOUSE FOR ROBERT KAUFMAN

This stunning quilt, featuring Kona Cotton Solids from Robert Kaufman Fabrics, sews together easily using pre-cut half-square triangle packs of fabric.

DIRECTIONS

All seam allowances are $\frac{1}{4}$ ".

Press all seams open, unless noted.

PLAN THE QUILT TOP

1. Group the half-square triangles into color families (reds, pinks, greens, etc.).
2. Arrange the triangles in half-square triangle (HST) units or quarter-square triangle (QST) units.

TIP: Don't worry about matching colors exactly. Play around with the design until you find an arrangement that is pleasing to you.

MAKE THE BLOCKS

You will need to make 73 HST units and 8 QST units.

1. To make HST units, place 2 triangles right sides together. Sew the long edge, being careful not to stretch the bias. (figure 1) Press the unit open and trim to $5\frac{3}{4}$ " \times $5\frac{3}{4}$ ". Make 73 HST units.

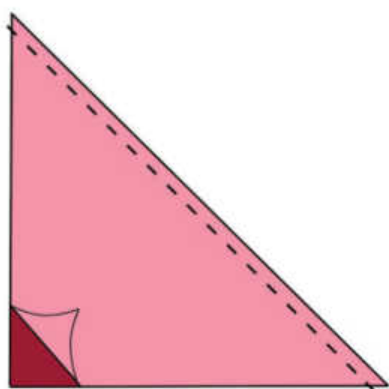


figure 1

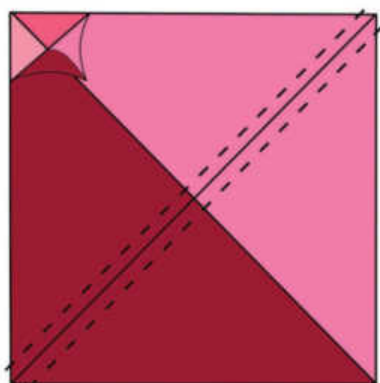


figure 2

TIP: After completing each block, return it to a design wall or work surface to avoid confusion.

2. To make the QST units, start with 8 HST units. Press the units open but do not trim them. Place pairs right sides together, aligning the seams. Draw a diagonal line from corner to corner, perpendicular to the seam line. (figure 2) Sew $\frac{1}{4}$ " away from each side of the drawn line. Cut along the drawn line.

TIP: For the QSTs, use pairs of HST units in a similar color family or harmonious grouping.

3. Press the blocks open and trim to $5\frac{3}{4}$ " \times $5\frac{3}{4}$ ". Make 8 QST units.

ASSEMBLE THE QUILT

1. Sew the blocks into rows.

TIP: Either press all of the seams open or press the seams in the odd-numbered rows to the right and the even-numbered rows to the left. The seams will nest as the rows are sewn together.

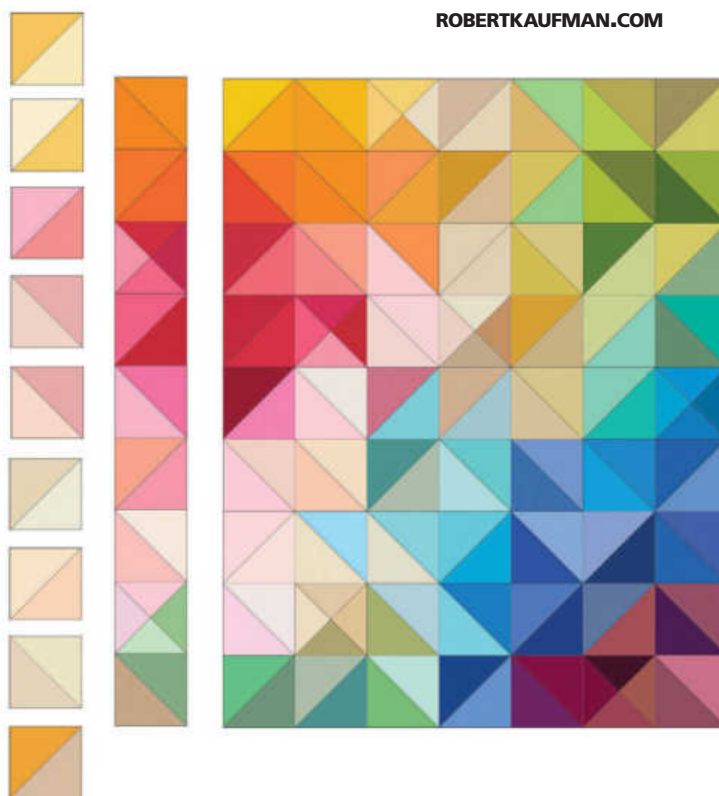


figure 3

2. Sew the rows together, matching the seams. (figure 3)

3. Trim the selvages from the backing fabric. Cut the yardage in half and sew it together along the selvedge edge, creating a long rectangle. Press the seam open. Trim the rectangle to 54 " \times 54 " with the seam down the center.

4. Layer the backing wrong side up, followed by the batting, and then the quilt top, right side up.

5. Baste the layers together using the method of your choice.

6. Machine quilt as desired. The quilt shown was quilted using a combination of quilting designs to accentuate the paths of color.

7. Square up and trim the quilt to 48 " \times 48 ".

8. Cut the binding fabric into strips $2\frac{1}{2}$ " \times width of fabric. Join the strips using diagonal seams. Bind as desired.

ROBERTKAUFMAN.COM

ILLUSTRATIONS COURTESY OF ROBERT KAUFMAN FABRICS

hot picks

Gifts, gadgets, + must-haves for the people you know who love to sew



Fill-In Quilt Labels

Of course we all have good intentions of documenting every finished quilt with a label... These fill-in labels can change your good intentions into quilts that actually do have labels! Available in a myriad of designs, your labor of love can include not only your name and date, but also care instructions or a personalized note.

\$13.00/Set of 9 ■ modernyardage.com



Starch Brush

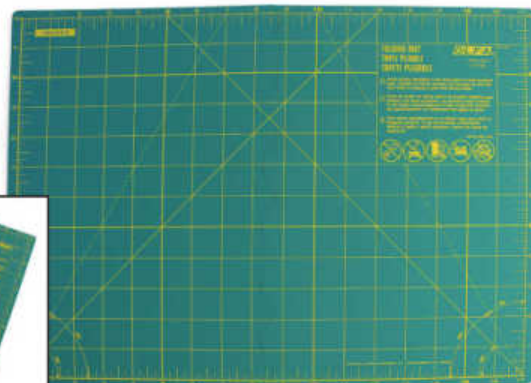
Retire that little paintbrush and capful of liquid starch. This quilting tool provides hassle-free prep for English paper piecing or appliqué techniques. The brush handle holds the starch and lasts for several hours of constant use. So easy!

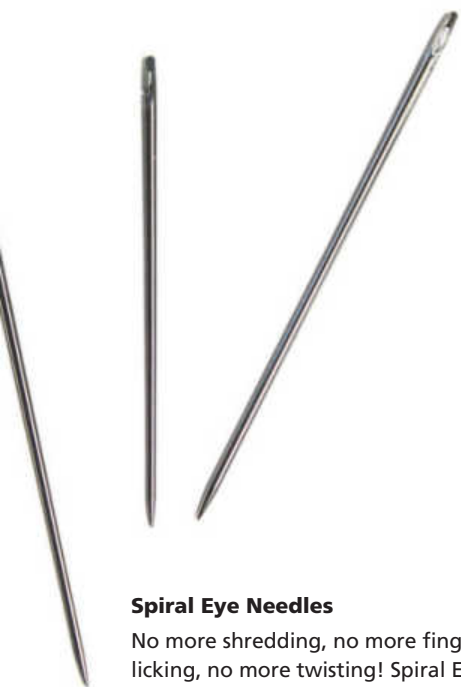
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Spiral Eye Needles

No more shredding, no more finger licking, no more twisting! Spiral Eye™ needles, designed by Pam Turner, will revolutionize the way you look at self-threading needles. These needles thread from the side and come in many sizes and types: sharps, chenille, tapestry, beading, even fish baiting! One question: why did it take this long for someone to invent these? Made in the USA.

\$16.00 (set of 3) ■ spiraleyeneedles.com



Elephant and I/Eco Pouch Set

Featuring designs by Jennifer Sampou, this set of two zip-top pouches is constructed of durable, waterproof material—100% recycled from plastic water bottles—tough enough to handle even sharp quilting, sewing, and art tools. Small: 8½" × 4¼"; large: 9" × 7".

\$9.95 ■ ctpub.com



Skinny LaMinx

Prepare to fall in love. Designed in South Africa by Heather Moore, these Scandi-inspired designs are a gift to the quilter with a modern sensibility. Natural 100% cotton cloth is screen-printed with pigment inks in a light, breezy, and sophisticated manner. Perfect for the home sewing project or to add to a quilting design. 27" × 21" each.

\$18.00 ■ skinnylaminx.com

Quilting *at home*

BY AMY ELLIS

The pattern for the Graphic Patchwork Table Runner by Amy Ellis is available at interweavestore.com/graphic-patchwork-table-runner

PHOTO BY LARRY STEIN



Finishing a quilt on your home machine is rewarding, even though maneuvering it as you quilt may present a few challenges. While I support sending out full-size quilts to a longarm quilter, I encourage you to quilt smaller projects on your machine at home. It's both fun and satisfying.

When learning to machine quilt, start simple. Your goal at the beginning is to become familiar with the materials and the process. As with most things, the more you practice, the better you get. So relax and enjoy.

Here are some tips to get you started.

1. Before you start quilting the top, it's a good idea to brush out the lint from your machine and insert a new needle. Many of us don't do this often enough, so making this a habit will ensure that you and your machine are both ready to go.

2. Next, clear as much table space around your machine as possible to support your quilt. It should be able to move freely as you stitch. If you don't have a large table, use a extra chair or ironing board adjusted to table height.

3. If your elbows and knees aren't at 90° angles, find a different chair or add a cushion. Trust me, you'll be thankful you did. If your table is too high, you will feel the tension in your shoulders; too low, and the stooping will give you a backache.

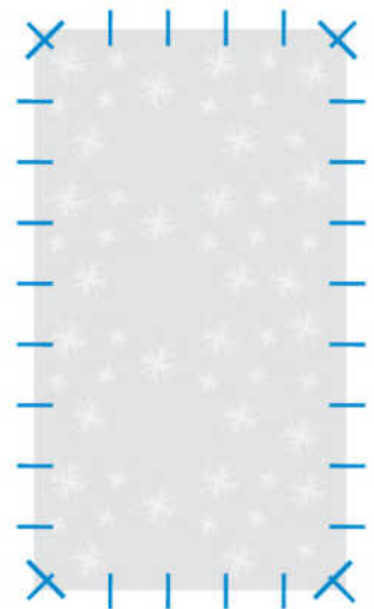
4. If you're just starting out, choose a thread that matches your quilt top. Little errors will blend in. Always use high-quality thread. Cheap thread will bring you nothing but misery.

5. For practice, prepare a small quilt sandwich with backing, batting, and a top using the same materials as your quilt—about 12" × 12" will give you a good opportunity to check your stitch tension and quilting designs.

6. A well-basted quilt will reduce puckers in the backing fabric and will keep your quilt squared up as

you work. For best results, work on a flat surface slightly larger than your quilt. For small quilts, use a tabletop. Larger quilts can be spread out on a clean floor. Start with the freshly pressed backing fabric, wrong side up. To keep it square as you work, use painter's tape to affix it to the work surface. Using 2" pieces, tape the centers of the opposite edges first, then tape the corners. Continue adding small pieces of tape every few inches around the perimeter. The backing should feel taut, but not stretched. Adjust the tape as necessary to achieve a smooth backing. When the backing is square, then center and smooth the batting on top.

7. Center the quilt top—also freshly pressed—on the batting. The backing and batting should be 2"–3" larger than the quilt top on all the edges. Use safety pins or spray baste the layers together. Remove the tape and roll the quilt. Rolling reduces the chance of fold lines and shifting layers.



Using 2" pieces, tape the centers of the opposite edges first, then tape the corners. Continue adding small pieces of tape every few inches around the perimeter.

Start quilting

1. If you're new to machine quilting, I suggest using a walking foot (**figure 1**) to create straight or wavy quilting lines. The walking foot—which is larger than a standard machine foot—has a built-in mechanism that feeds the top layer of fabric through the machine, mirroring the motion of the feed dog under the presser foot. When quilting the three layers, the walking foot prevents the top layer from bunching as the bottom layer is moved by the machine's feed dogs. If you've never used a walking foot before, you will be surprised at how much easier it is to get smooth quilting lines.

2. To attach the walking foot to your machine, check the instructions that came with the foot. Some walking feet slide on with a lever, and others require a small screwdriver. The motion of the mechanism is regulated by a little bar (which looks like a lobster claw) that is positioned either above or around the needle clamp screw. The first time you coordinate getting the bar on the needle clamp while sliding the walking foot onto the shank, it may seem a bit awkward. Take your time and don't force anything. It gets easier with practice.

3. Using quilting gloves makes a big difference. The gloves have tacky fingertips that help you grip your quilt reducing hand fatigue.

4. When quilting, allow the walking foot to advance the quilt sandwich freely under the needle. If you are pulling or applying pressure, the stitches will be uneven. On your practice sandwich, work at guiding the quilt—not controlling it. After completing a row of stitches,



figure 1

look at the stitching. If necessary, make adjustments to your tension and stitch length, and then make another test row. Practice with the sample until the stitches look even.

5. What design should you quilt? Taking cues from the piecing is a great way to start. Decide if you want vertical, horizontal, or diagonal quilting. Follow the seams with the edge of your walking foot, or draw a chalk line to follow. Sew with super straight lines of stitching, as I did on my Graphic Patchwork Table Runner (**figure 2**) or make them a little wavy for a more organic look. Use simple patterns on your first few quilts. Long diagonal lines are very effective—and add a bit of energy. Straight vertical or horizontal lines can be calming.

6. When the quilting is complete, trim the extra backing and batting from the edges, and bind as desired.

Enjoy the process—and the end results! Remember, there is no substitute for practice. Your first quilts will be wonderful. Your future quilts will, no doubt, be more wonderful!

Happy quilting,
Amy



figure 2

Machine quilting at home for the first time? Start with simple straight-line quilting as I did on my Graphic Patchwork Table Runner.

5 Ways to Stay Comfortable While Quilting

These tried and true methods will keep neck and shoulder tension at bay.

- 1.** Take breaks. Every so often, stand up, walk around and stretch a bit, then get back to it.
- 2.** Set your machine at a height that is comfortable for you. I've added a pillow to my chair more than once.
- 3.** Stay hydrated. Keeping water nearby also ensures that I take the occasional break.
- 4.** Use quilting gloves. These gloves with grippy fingers help your hands move the quilt more easily. Ask at your local quilt shop for this inexpensive tool.
- 5.** Stretch your neck and shoulders. A few yoga stretches go a long way in staying relaxed.

learn more



See Amy Ellis in action on her Quilting Arts Workshop™ video, "Accurate Machine Piecing."

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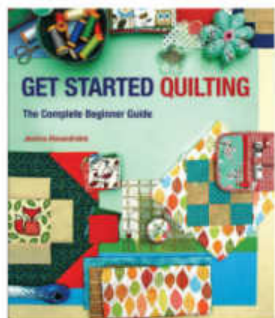
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GET STARTED QUILTING **The Complete Beginner Guide**

JESSICA ALEXANDRAKIS

Interweave, 2015

160 pp., Paperback

\$19.99

From the first cut to the last binding stitch, this book will be your guide on a step-by-step journey to becoming a quilter. In addition to an overview of tools (including sewing machine basics), you'll learn to successfully choose fabric to create a successful color palette in your quilt. Construction techniques—from traditional to modern—are explained in an approachable and achievable method. A variety of projects will inspire beginner and seasoned quilters alike.



THE QUILTER'S PRACTICAL **GUIDE TO COLOR**

BECKY GOLDSMITH

C&T Publishing, 2015

112 pp., Paperback

\$29.95

The friendly text and striking visuals combine seamlessly in a clear understanding of how colors interact—ensuring the fabric and color choice for your next project is a happy experience. Becky Goldsmith revels in the multitude of color and pattern combinations—and succeeds in passing this infectious delight along to both beginning and experienced quilters. While the focus of the book is color theory, 10 skill-building projects are included. This comprehensive, yet user-friendly, guide is a great addition to any quilting library.



QUILT LOCAL

Finding Inspiration in the Everyday

HEATHER JONES

STC Craft | A Melanie Falick Book, 2015

160 pp., Hardcover

\$27.50

Inspired by quilters past who created beauty from the functional and the ordinary, Heather Jones takes readers behind the scenes of her quilting journey pattern by pattern. What one person may see as nothing more than an uninhabited brick building, Heather will use as the starting point for a dynamic quilt design. Presenting more than twenty quilts, each interpreted in two colorways, Heather takes us through her artistic process with photographs of her sources of inspiration, sketchbook pages, and photos of the finished quilts.



ACCURATE MACHINE PIECING Time Saving Sewing Techniques

AMY ELLIS

Quilting Arts Workshop™/F+W, 2015
DVD/video download

Run time: 63 minutes • \$24.99/\$19.99

Learn expert tips and tricks for accurate machine piecing from popular author and blogger, Amy Ellis. Using time-tested techniques and an easy-going approach, Amy guides quilters through the basics and beyond of machine piecing with stunning results.

After reviewing must-have tools and demonstrating how to cut fabric accurately and efficiently, Amy shows techniques that yield perfect points and matched seams. Want more? Amy explains the importance of ¼" seams, shares time-saving, strip-piecing techniques, mitering corners, and how to make flying geese with ease. Before you know it, you'll be piecing like a pro! Amy's exclusive table runner pattern is included with this video.



PIECES & PATTERNS 2016 Calendar

1canoe2

Workman Publishing Co.
\$12.99

This perfect calendar for the quilting aficionado offers twelve months of inspiration from Missouri-based company, 1canoe2. The vibrant, hand-painted quilt patterns—with a color palette showcasing the open prairie sky and flora and fauna of the Midwest—are displayed in a compact easel format and printed on heavy, uncoated stock. Reflecting the origins of the company, which operates out of a barn using century-old equipment, the calendar provides monthly grids for appointments and notes. This would make a lovely gift for your guild friends or other quilt lovers.



A BIT OF APPLIQUÉ Easy Projects With Modern Flair

AMY STRUCKMEYER

Martingale®, 2015
96 pp., Paperback
\$26.99

Looking to add a new skill to your sewing repertoire? The clear illustrations and beginner-friendly instructions for using appliqué in your work will help you add a special touch to ordinary household items. Amy guides you through the process of appliqué with time-honored techniques, tips, and trouble-shooting. Over a dozen inspiring designs will elevate the everyday from pillows, baby quilts, totes, and pencil cases.

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Ditch

Quilting Out of the

BY CATHERINE REDFORD

Make spirals, grids, and more with a walking foot



I stitched my first quilt more than 16 years ago. I made my second quilt two weeks later and soon realized that if I didn't come to grips with machine quilting, I'd never be able to finish all the quilts that I wanted to make.

Learning to quilt with a walking foot is my answer. Linear designs, grids, and gentle curves are all easy to achieve with a little practice, and I have been turning to these patterns for finishing my quilts in the past few years. With the interest in modern quilting, they are increasingly relevant and I love sharing these tricks.

Preparing to quilt

The beauty of linear quilting is enhanced by the precision of the piecing in the underlying design and the execution of the stitching. Make sure that seams are even and well-pressed. "Quilting it out" just does not work! I don't pin when I am piecing unless I am stitching strips longer than 12". Then I pin so the seam will lie smoothly. Borders really must be measured and pinned before sewing!

How you press does matter

Pressing seams to one side creates a stronger seam and an indented ditch that some quilters prefer quilting in, but seams pressed open are flatter. However, seams pressed open cannot be stitched in the ditch.

Whichever way you press your seams, make sure the block is completely flat with no tucks. I press my seams from the back while still closed. If I am pressing them to one side, I then turn the block over and work exclusively from the top so that the ditches are open and the work is smooth. Open seams need to be pressed from the back but a final front pressing is essential.

Layering and pinning

For best results, pin baste your quilts. Press the backing fabric one last time before laying it out. I secure the backing to a hard surface with painter's tape to keep it smooth. After adding the batting and the quilt top and before pinning, I use a ruler to check that the horizontal and vertical seam lines are perpendicular.

Careful pinning is critical. I pin no more than 4" apart in a grid pattern and close the pins after each section is basted.

Where to start stitching

That's the million-dollar question. As I make the quilt top I think about how I want it quilted, so I usually have a plan ready.

For an "all over" straight line or grid design, I start sewing toward the middle of the quilt, and work out toward the edge before turning the quilt around and heading out on the other side.

TIP: If your top "drags," adjust your presser foot pressure. If your machine does not have this capability, alternate the direction of each sewing line.

If your quilt is basted, you should be able to guide it through your machine with a minimum of pushing and pulling. Resist the temptation to move your hands while your foot is on the pedal. When you get to a pin, stop and take it out. Reposition your hands and set off again, keeping your hands on either side of the needle and at the front of the machine.

Instead of marking quilting lines, choose a seam to guide the first line of stitching. Then use the edge of the walking foot from there. If the seam is incomplete, I use painter's tape as a guide.

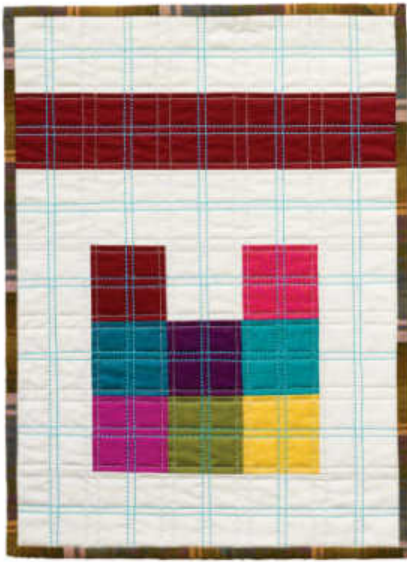
TIP: Use the edge of the foot against the painter's tape. If you sew right next to the tape, one accidental stitch through the tape leaves the needle gummy and needing replacement.



Straight line quilting, 1/4" apart



Matchstick quilting



Plaid



Serpentine



Spiral

Vertical line quilting

Straight lines add wonderful texture. Try creating different intervals between the lines—from 1" down to matchstick quilting at around $\frac{1}{8}$ ". Make the initial lines $\frac{1}{2}$ " apart and then stitch between those to make $\frac{1}{4}$ " lines before adding the final lines. Missing some lines, or using a different color or weight of thread occasionally, gives a stunning effect.

Variations

Add variety to vertical quilting by using other basic machine stitches. Short zigzag sections add additional texture. If your machine has a serpentine stitch, lengthen it to create wavy lines with a minimum of effort.

Once you have mastered straight lines, try some gentle curves. Mark the first line with chalk. Slowly guide the quilt through your machine following the chalked line. Don't worry if you don't follow the markings exactly. Keep the line smooth and brush the chalk off later. Use the edge of your foot for the next line and watch your design grow.

How about grids? Add a plaid effect with unevenly placed lines. A heavyweight thread in a contrasting color will make your stitching pop.

A continuous spiral makes a lovely feature on an angular quilt. I have found that they can distort a quilt if applied as the main quilting so I often add them over a grid. It takes some practice but the basic technique involves pulling up the bottom thread and then slowly taking single stitches as you move out from the center, rotating your quilt as you go. After a few turns, use the edge of your walking foot as a guide.

Starting and stopping

If possible, begin and end on the edge of the quilt so the binding covers the thread ends. If you need to start in the middle, pull up the bottom thread and make five small stitches before continuing. Finish with five small stitches before trimming the threads. I find this sufficient to secure my quilting. For heavier weight threads, I do bury my threads using a self-threading hand sewing needle.

The old saying "practice makes perfect" is almost true. I prefer to say "practice always leads to improvement." A quilt doesn't need to be perfect! Give walking foot quilting a go. I hope you enjoy your journey as much as I do. 🧵

CATHERINEREDFORD.COM

PHOTO COURTESY OF CATHERINE REDFORD



CATHERINE REDFORD is an award-winning quilter, an active member of her local guilds, a popular teacher at local and national conferences,

and the co-founder of the Naperville Modern Quilters Guild. Catherine is a frequent contributor to *MODERN PATCHWORK* magazine and guest on "Quilting Arts TV," as well as the star of two Quilting Arts Workshop™ DVDs on modern machine quilting.



BACK TO **BASICS**

Primary colors, building blocks, and lettering ... the color and construction of these projects will provide opportunities for learning new skills. Easy as A-B-C!



rain-boom! quilt

BY SHAYNE DICKSON

Rain-Boom! began as a black-and-white sketch on graph paper. It combined my desires to practice precise piecing of half-square triangles and wanting to make a modern rainbow quilt. I used solids for this quilt, but it would look great in prints or two-toned as well. I thank my nine-year-old daughter for naming this quilt.

INSTRUCTIONS ON
PAGE 72

A pink folding chair is the central focus, featuring a large, vibrant pink cushion. Resting on the chair are two pillows: a teal one and a white one with a colorful hexagonal patchwork design. The patchwork pillow has a central cluster of hexagons in various colors and patterns, surrounded by a dashed yellow line. The chair's metal frame is visible at the bottom. In the background, a white wall and a portion of an orange artwork are visible. A pair of teal sneakers sits on the wooden floor in the lower right corner.

hexagon pillow

BY LINDA HUNGERFORD

Quilters who find themselves away from home—and their sewing machines—will find this hand-stitched pillow the perfect project during long car rides, while waiting to pick up kids, or passing time on the deck of a cruise ship. Three different hand techniques are used: English paper piecing, appliqué, and big stitch quilting. Once you're back home, use your sewing machine to turn the top into a pillow.

INSTRUCTIONS ON PAGE 74

color play quilt

BY **NICHOLE RAMIREZ**

Remember those brightly colored vinyl shapes that could be arranged and rearranged to create all sorts of interesting patterns? The memories of those shapes became the basis of this quilt—and putting it together was just as much fun!

INSTRUCTIONS ON PAGE **76**

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converging hours quilt

BY LEE CHAPPELL MONROE

Made with just two fabrics, this design is a bold, fresh take on the traditional Hourglass block. With the mini-tutorial on making eight (yes, eight!) half-square triangles at a time, you'll save hours of sewing time.

INSTRUCTIONS ON PAGE 78

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A photograph of a child's bed with a quilt and toys. The quilt is white with a pattern of colorful triangles (blue, yellow, green) arranged in a 'Follow the Leader' pattern. A blue piggy bank, rings, and markers are on a green tray. A blue pillow is on the bed. The bed is on a wooden floor.

follow the leader quilt

BY JENN NEVITT

After seeing geese overhead flying in a V formation, my youngest daughter said to me, "It's like they're playing Follow the Leader." That observation, combined with my children's love of mazes and my love of the simple Flying Geese block, led to this quilt design.

INSTRUCTIONS ON
PAGE 80

wild rose quilt

BY JENN NEVITT

This is a block that I have loved for a long time. Recently I noticed what an interesting secondary pattern is created when the blocks are grouped together. I love it in solids, but it would be equally successful in prints, as long you choose prints with a strong contrast.

INSTRUCTIONS ON PAGE 83

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TIME *TRAVEL*

These designs may not actually transport you in time, but they will take your quilting on a journey and provide you with plenty of timeless home accessories.

sticks pillow

BY **GOSIA PAWLOWSKA**

This modern pillow adds a breath of autumn to your home. The soothing symmetry has a sophisticated look with an easy assembly process—a fun afternoon project!

INSTRUCTIONS ON PAGE **86**



a closer look quilt

BY **STEPHANIE PRESCOTT**

This quilt's simple construction has a big payoff, looking much more complicated to piece than it really is. The sophisticated colorway and design *will* have you taking a closer look.

INSTRUCTIONS ON PAGE **87**

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shifted houndstooth placemats

BY **SHERI CIFALDI-MORRILL**

I created this pattern while thinking about autumn arriving in New England. The air reminds me of a trip I took to Scotland—hence the houndstooth. The crisp colors were inspired by New England harvest foods—cranberries and Granny Smith apples. Use other solid colors or mix in prints to make it your own.

INSTRUCTIONS ON PAGE **89**



modern curves wall quilt

BY **GOSIA PAWLOWSKA**

Are you ready for a bit of freshness in your home? Bold colors on a neutral background add a touch of modern to your home. Use contrast solids with your favorite shades for this stylish mini quilt. This quilt is a great way to learn how to sew curved seams.

INSTRUCTIONS ON PAGE **91**



blueberry plaid baby quilt

BY **MARNY BUCK** AND **JILL GUFFY**

This quilt makes a quick-and-easy baby gift. Analogous colors in a distinct range of values are paired and positioned to create the repeated overlaps characteristic of a plaid. Our recipe calls for fabrics from the same color family—we used blue. Mixing in fresh white brightens this pleasing quilt. A little slice of orange—blue's complement—adds a dash of the unexpected.

INSTRUCTIONS ON PAGE 93





curiosities quilt

BY AGF STUDIO

This simple but charming block really pops when created in two variations. The white makes the color of the prints sing. Play around with the blocks to create your own arrangement.

INSTRUCTIONS ON PAGE 94



1 HEXAGON PILLOW

by LINDA HUNGERFORD
Project photo on page 43
Instructions on page 74



2 COLOR PLAY QUILT

by NICHOLE RAMIREZ
Project photo on page 44
Instructions on page 76



3 STICKS PILLOW

by GOSIA PAWLOWSKA
Project photo on page 52
Instructions on page 86



7 FLOWERING SNOWBALL PILLOW

by ANGELA PINGEL
Project photo on page 64
Instructions on page 104

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4 MODERN CURVES WALL QUILT

by GOSIA PAWLOWSKA

Project photo on page 55

Instructions on page 91



5 SPOKES AND FLOWERS PILLOW

by CINDY LUBY

Project photo on page 61

Instructions on page 100



6 PALACE FLOOR TABLE RUNNER

by CARL HENTSCH for TULA PINK

Project photo on page 62

Instructions on page 101



8 APPLIQUÉ BIRD QUILT

by ROSEMARIE DeBOER

Project photo on page 67

Instructions on page 108

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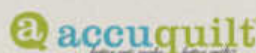
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magic carpet ride quilt

BY **HOLLY HICKMAN**

Inspired by my favorite rug, I've combined stacks of one of my favorite quilt blocks, Flying Geese, with a striking collection of fabrics to create a Magic Carpet Ride. If you wish, add tassels to the corners and dream of far-away adventures.

INSTRUCTIONS ON PAGE 98



spokes and flowers pillow

BY CINDY LUBY

This colorful and organic fabric collection inspired me to depart from straight edges and play with patterns and curves. The manageable size of this project makes it easy for novices to practice and the resulting creative curves will add energy and vibrancy to any room.

INSTRUCTIONS ON PAGE 100



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palace floor table runner

BY **CARL HENTSCH** for **TULA PINK**

This striking table runner borrows its design from a palace floor tile and features fabrics from Tula Pink's Elizabeth collection for FreeSpirit.

INSTRUCTIONS ON PAGE **101**



polka dot hand towels

BY **VIVIKA HANSEN DENEGRE**

I love linen hand towels. By adding a pop of color with the appliques and a few hand stitches, I have the towels I love, or a great housewarming gift.

INSTRUCTIONS ON PAGE **103**

flowering snowball pillow

BY ANGELA PINGEL

Make this pillow your next curved piecing project. An alternative color layout for the Flowering Snowball design creates a true eye catcher—and is surprisingly manageable by simply following the sewing sequence. This may just well become your favorite new block.

INSTRUCTIONS ON PAGE 105





THERE'S NO PLACE LIKE HOME

From the kitchen to the living room to the nursery—there's something for every room in the house. Make your home the place to be.

A photograph of a bed with a wooden headboard. A colorful patchwork quilt is draped over the bed, featuring a grid of squares in various colors (purple, blue, green, yellow, pink) with floral and abstract patterns. Two pillows are visible: a mustard yellow one and a white one. To the left, a small wooden side table holds a glass vase with dried lavender. The room has light-colored walls and a wooden floor.

improv cross patchwork quilt

BY **DARCI ALEXIS**

By using fabrics that worked well together, I was able to create a beautiful quilt using only one block—a cross block that lent itself to improv techniques. This quilt is easily adapted to any size simply by increasing or decreasing the number of blocks and rows.

INSTRUCTIONS ON PAGE **106**



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appliqué bird quilt

BY ROSEMARIE DEBOER

Everyone needs a little advice now and then. This mother bird shares her wisdom with her fledgling. Carrie Bloomston's collection for Windham Fabrics—aptly named Story—helps frame the conversation.

INSTRUCTIONS ON PAGE 108





mason jar labels

BY ROSEMARIE DEBOER

In a pickle about your pickles? Wonder no more! These fun labels add a touch of color and information to your canning jars. They also add a little flair to a gift from your garden's bounty as you share with friends and neighbors.

INSTRUCTIONS ON PAGE 109

canvas tote

BY ROSEMARIE DEBOER

Too many tote bags? Never heard of such a thing. Find some trendy fabric, and whip up a few for yourself and your friends. A thoughtful design feature encloses the side seams before the bag is sewn together making the inside as beautiful as the outside—with no extra steps!

INSTRUCTIONS ON PAGE 110



impressionist sunrise quilt

BY SHARON HOLLAND

By making the half-square and quarter-square triangles in multiples, Impressionist Sunrise is a fast, easy project—and perfect for using up fat quarters. Graphic pops of color and contrasting triangles make this quilt a scrappy work of art.

INSTRUCTIONS ON PAGE 112



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BACK TO BASICS

RAIN-BOOM! QUILT



by **SHAYNE DICKSON** [from page 42]

Rain-Boom! began as a black-and-white sketch on graph paper. It combined my desires to practice precise piecing of half-square triangles and wanting to make a modern rainbow quilt. I used solids for this quilt, but it would look great in prints or two-toned as well. I thank my nine-year-old daughter for naming this quilt.

MATERIALS

Finished quilt 72" × 56"

- Fabric for quilt top (I used Kona® Cotton Solids by Robert Kaufman in Red, Orange, Citrus, Clover, Royal, Purple, and White.)
 - Red, orange, blue, and purple, $\frac{3}{8}$ yd. each
 - Yellow and green, $\frac{1}{2}$ yd. each
 - White, $3\frac{3}{4}$ yds.
- Backing, $3\frac{1}{2}$ yds.
- Batting, twin

cutting chart

Fabric	# of WOF strips*	Sub-cut	Quantity
Red	2 @ 5½"	5½" × 5½"	8
Orange			10
Yellow			14
Green			14
Blue			10
Purple			8
White	11 @ 5½"	5½" × 5½"	64
	16 @ 4½"	4½" × 4½"	124
Binding	7 @ 2¼"	—	—

* Assumes 40" usable width. If your fabric is more than 40", adjust the number of strips.

- Binding, $\frac{1}{2}$ yd.
- Fabric-safe marker
- Walking foot
- Optional*
- Spray starch

DIRECTIONS

All seams are ¼".

See "Sewing Basics" for more information.

WOF = width of fabric

CUT THE FABRIC

1. Use the cutting chart to cut the pieces. Label the pieces.

TIP: To prevent stretching half-square triangles (HSTs) during construction, lightly starch and press fabric before cutting.

2. To make HSTs, use a fabric-safe marker to draw a diagonal line from corner to corner on the wrong side

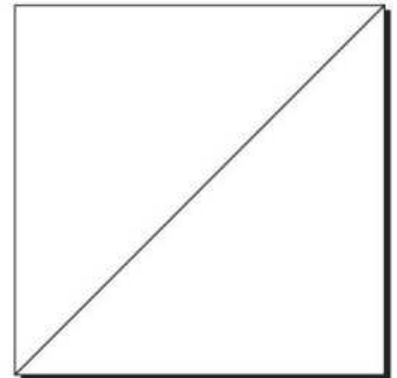


figure 1

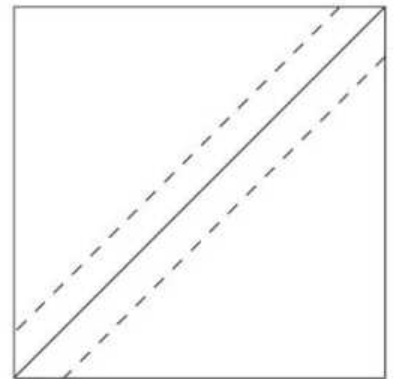


figure 2

of all the white 5½" × 5½" squares. **(figure 1)**

NOTE: Kona cotton does not have a right or a wrong side, but some white or light tonal fabrics do.

3. Right sides together, pair a white 5½" × 5½" square with a solid-colored square with the drawn line on top. Sew ¼" seam on both sides of the line. **(figure 2)** Repeat for all 64 squares.

TIP: Save time and thread by chain piecing these units.

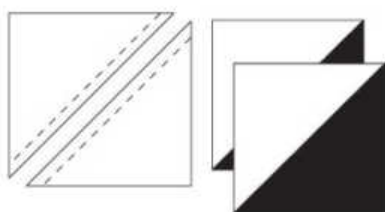


figure 3

4. Cut on the drawn line, creating 2 HSTs. (**figure 3**) Press toward the dark fabric.

5. Trim all HSTs to $4\frac{1}{2}$ " \times $4\frac{1}{2}$ ".

6. Following the **Quilt Assembly Diagram**, add the $4\frac{1}{2}$ " \times $4\frac{1}{2}$ " white pieces to the blocks. Sew the HSTs and squares into larger units.

7. Sew the units into rows. Join the rows together to complete the quilt top. Press.

TIP: Sewing the HSTs into large units encourages precise piecing and helps keep triangle points aligned.

FINISH THE QUILT

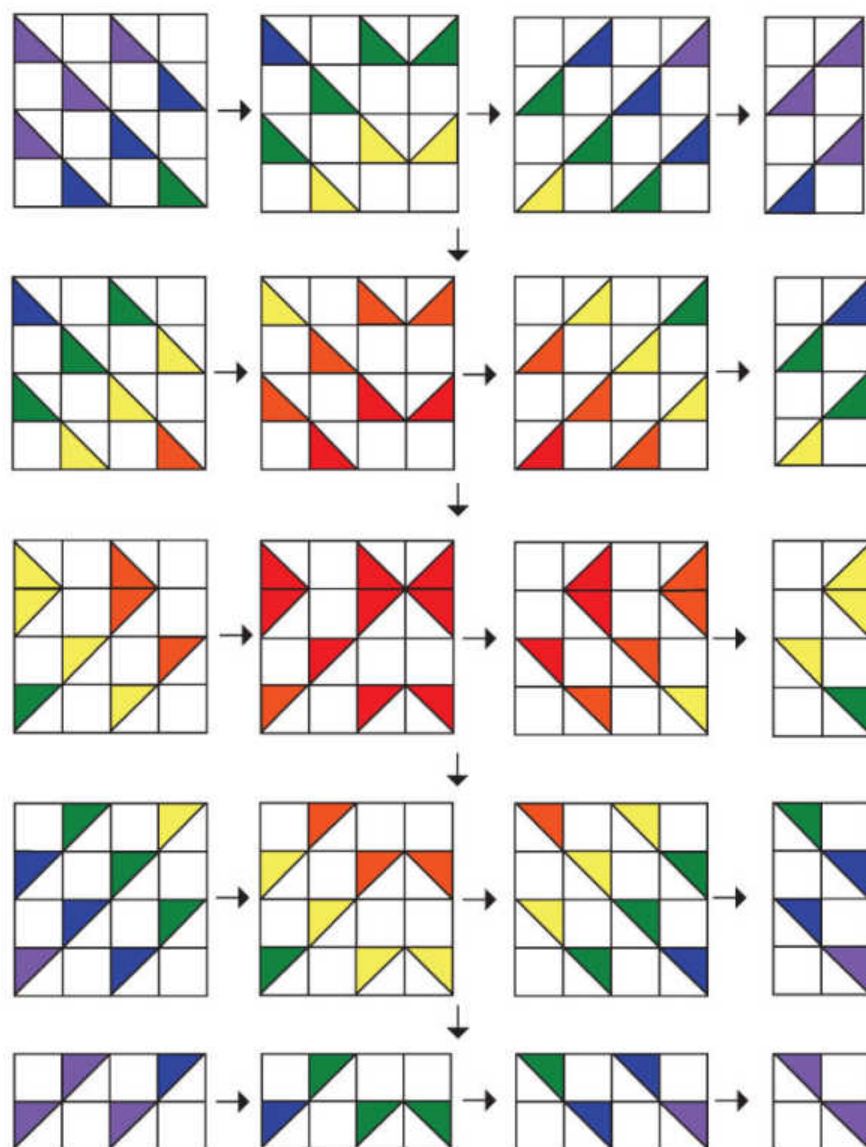
1. Trim the selvages from the backing fabric. Cut the yardage in half and sew the 2 pieces together along the long edge. Press the seam open.

2. Layer the backing wrong side up, followed by the batting, and then the quilt top, right side up. Baste.

3. Machine quilt as desired. I used my walking foot (also called an even-feed foot) as a guide to create straight lines $\frac{1}{2}$ " apart, echoing the lines of the pattern.

4. To make double-fold binding, remove the selvages from the binding strips and sew them together with diagonal seams to create 1 long strip. Trim and press the seams open. Fold and press the binding in half lengthwise, wrong sides together. Bind as desired.

INSTAGRAM: @SHAYNE.DICKSON.QUILTS



Quilt Assembly Diagram



HEXAGON PILLOW



by **LINDA HUNGERFORD** [from page 43]

Quilters who find themselves away from home—and their sewing machines—will find this hand-stitched pillow the perfect project during long car rides, while waiting to pick up kids, or passing time on the deck of a cruise ship. Three different hand techniques are used: English paper piecing, appliqué, and big stitch quilting. Once you're back home, use your sewing machine to turn the top into a pillow.

MATERIALS

Finished size 17" × 17"

- Fabric for pillow top
 - Background, 18" × 18" (I used natural linen.)
 - Hexies, 19 squares, each 2½" × 2½" (18 print, 1 white)
- Muslin, 18" × 18"
- Low-loft cotton batting, 18" × 18"
- Backing, ½ yd.
- Binding, ¼ yd.
- 1" hexagons papers, template provided on insert or purchase pre-cut papers
- Straw needle, #10
- Embroidery needle, #7 for quilting
- Thread, 50wt, pale gray (I used Aurifil Cotton Mako.)
- Clover Hera™ marker

- Small ruler
- Perle cotton, size 8 (I used Presencia® Perle Cotton in colors to complement the hexagon prints.)
- Pillow insert, 16" × 16"
- Clover Wonder Clips
- Embroidery hoop, 12"
- Thread conditioner (I used Thread Heaven.)

DIRECTIONS

See "Sewing Basics" for more information.

NOTE: If you plan to wash the finished pillow, prewash and press the fabrics before cutting.

MAKE THE FABRIC HEXAGONS

1. Place a 1" paper hexagon on the wrong side of a 2½" × 2½" fabric square. Fold the fabric over each edge of the hexagon, using a clip to hold it in place.

2. Baste the fabric squares around the hexagon papers, using your favorite method. (See sidebar, "Basting the Hexagons.")

3. Baste 19 hexagons.

JOIN THE HEXAGONS

1. Arrange basted hexagons, referring to the **Pillow Assembly Diagram** for placement.

NOTE: Hexies are fun to rearrange. Try your own design if you like!

Basting the hexagons

As with many quilting techniques, there is no single, do-it-this-way-or-else method to baste the fabric around the paper hexagons. The best way is to use the method you enjoy the most—and provides you with consistent results.

Here are some tried-and-true methods:

- Use a small dot of basting glue to attach the fabric to the hexagon paper.
- Thread baste through the fabric and the paper. This is recommended if the papers are more than 1" long on any side.
- Thread baste on the corners of the fabric only. With this method, basting stitches can be left in when the papers are removed from the back.

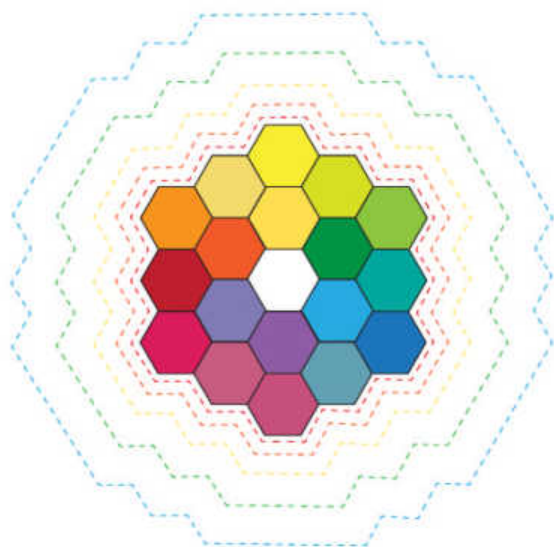
Because this project uses small hexagon papers, thread basting the corners of the fabric was easiest for me. I threaded a straw needle with gray thread. After knotting 1 end, I took a small stitch through the fabric at 1 corner, and then made a



figure 1

backstitch there to secure. Moving to the next corner, I took another small stitch and a backstitch. I continued folding and stitching at each corner until the hexagon was completely basted, then clipped the thread.

(figure 1)



Pillow Assembly Diagram

Process photos by Linda Hungerford



figure 2



figure 3



figure 4

2. Place the center (white) hexagon and an outer hexagon right sides together, aligning 1 edge.

3. Use a straw needle and gray thread to stitch just the very edges of the fold together. Use short whip stitches or ladder stitches, $\frac{1}{16}$ " apart. (figure 2)

4. Continue adding hexagons until the unit is complete. As needed, secure stitching with a knot on the paper side of the hexagons. Take an extra stitch at each Y-seam, the corner where 3 hexagons join.

5. Join all 19 hexagons.

APPLIQUÉ THE HEXAGON UNIT

1. Fold the 18" \times 18" linen fabric in quarters and pin mark the center.

2. Align the center of the hexagon unit with the pin mark.

NOTE: The hexagon papers have not been removed.

3. Pin or hand baste the hexagon unit to the linen fabric.

4. Use a straw needle with gray thread to appliqué the hexagon unit to the linen fabric.

Plump That Pillow

When choosing a pillow form, select one a size larger than the pillow cover. Your pillow will appear more plump—and the pillow corners will be stuffed.

TIP: I use a 50wt pale gray thread as it blends with both the hexagon prints and the linen background.

5. With the wrong side of the pillow top facing up, carefully cut away the background fabric $\frac{1}{4}$ " from the appliqué stitches.

NOTE: Using small embroidery scissors with sharp tips will make this much easier.

6. Remove all hexagon papers.

NOTE: If you have basted through the paper, snip and remove the basting threads. (figure 3)

7. To remove bulk and prevent fabric shadowing on the pillow top, trim excess fabric from each hexagon, leaving $\frac{1}{4}$ " seam allowance.

QUILT THE PILLOW

1. Layer the appliquéd pillow top, batting, and muslin to make a quilt sandwich. Baste.

2. Thread the embroidery needle with perle cotton. Beginning at the center of the hexagon appliqué, quilt a running stitch through all layers $\frac{1}{4}$ " from the edge of each hexagon. Stitches should be approximately $\frac{1}{8}$ " apart. (figure 4)

NOTE: Use an embroidery hoop, if desired.

3. Following the Pillow Assembly Diagram and after quilting the first hexagon round, use a ruler and Hera marker to mark quilting lines on the linen background which echo the outline. Mark the first quilting line

(red) $\frac{1}{4}$ " from the hexagon edge. Subsequent quilting lines are $\frac{1}{2}$ " from the first quilting line (orange), $\frac{3}{4}$ " from the second quilting line (yellow), $1\frac{1}{4}$ " from the third quilting line (green), and $1\frac{1}{2}$ " from the fourth quilting line (aqua).

4. With the appliqué centered, trim the pillow top to $15\frac{1}{2}$ " \times $15\frac{1}{2}$ ".

SEW THE PILLOW

1. Cut 2 pieces from the backing fabric, each $12\frac{1}{2}$ " \times $15\frac{1}{2}$ ".

2. Hem 1 of the backing pieces along the $15\frac{1}{2}$ " edge by pressing $\frac{1}{2}$ " to the wrong side. Press another $\frac{1}{2}$ " under. Edgestitch along the first fold. Repeat on the other backing piece.

3. With the wrong side of backing pieces face up and the sewn edges in the center, position the backing pieces to $15\frac{1}{2}$ " \times $15\frac{1}{2}$ ". Pin the overlapped raw edges.

4. Clip or pin the pillow top to the backing, wrong sides together.

Optional: Machine baste the pieces together, $\frac{1}{4}$ " from each raw edge.

5. To make double-fold binding, cut 2 binding strips $2\frac{1}{4}$ " \times width of fabric. Sew the binding strips together with a diagonal seam, trimming and pressing these seams open, creating 1 long strip. Fold and press the binding strip in half, wrong sides together. Bind as desired.

6. Insert the pillow form.

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COLOR PLAY QUILT



by **NICHOLE RAMIREZ**

quilted by **ANGELA WALTERS**

[from page 44]

Remember those brightly colored vinyl shapes that could be arranged and rearranged to create all sorts of interesting patterns? The memories of those shapes became the basis of this quilt—and putting it together was just as much fun!

MATERIALS

Finished block 8" \times 8"

Finished quilt 64" \times 64"

KIT: SHOP.QUILTINGDAILY.COM/MPKIT

- Fabric for quilt top (I used Kona® Cotton from Robert Kaufman Fabrics.)
 - Red, $\frac{1}{2}$ yd. (Poppy)
 - Navy, $\frac{1}{2}$ yd. (Ocean)
 - Green, $\frac{3}{8}$ yd. (Grasshopper)
 - Gold, $\frac{3}{8}$ yd. (Daffodil)
 - Gray, $\frac{3}{8}$ yd. (Titanium)
 - White, $3\frac{1}{2}$ yd.
- Backing, 4 yds.
- Binding, $\frac{1}{2}$ yd.
- Batting, 72" \times 72" or twin size
- Templates A & B, provided on insert
- Template material

DIRECTIONS

All seams are $\frac{1}{4}$ ".

See "Sewing Basics" for more information.

Whenever possible, press toward the dark fabric.

CUT THE FABRIC

1. Use the cutting chart to cut the pieces. Label the pieces.

MAKE THE BLOCKS

Refer to the **Quilt Assembly Diagram** and the labeled pieces as you create the blocks. Individual blocks will be $8\frac{1}{2}$ " \times $8\frac{1}{2}$ " unfinished.

1. **Block A:** Make a 4-patch with 2 white, a green, and a navy $4\frac{1}{2}$ " \times $4\frac{1}{2}$ " squares. Make 1.

2. **Block B:** Draw a diagonal line on the wrong side of a $4\frac{7}{8}$ " \times $4\frac{7}{8}$ " gold square. Align it with the upper right corner of an $8\frac{1}{2}$ " \times $8\frac{1}{2}$ " white square. Sew on the drawn line and trim off the corner, leaving a $\frac{1}{4}$ " seam allowance. Make 1.

3. **Block C:** Place the $4\frac{7}{8}$ " \times $4\frac{7}{8}$ " green and white squares right sides together. Draw a diagonal line on the wrong side of the white square. Sew $\frac{1}{4}$ " on both sides of the drawn line. Cut on the line to make 2 half-square triangles (HSTs). Press. Trim both HSTs to $4\frac{1}{2}$ " \times $4\frac{1}{2}$ ", if needed. Sew the HSTs to $4\frac{1}{2}$ " \times $4\frac{1}{2}$ " green and navy squares to make a 4-patch. Make 1.

4. **Block D:** Place 1 white and 1 gray $9\frac{1}{4}$ " square right sides together. Draw a diagonal line on the wrong side of the white square. Sew a $\frac{1}{4}$ " seam on both sides of the drawn line and cut the block along the drawn line. Repeat with white and navy $9\frac{1}{4}$ " squares. Press toward the dark fabric. Place 1 gray/white square with 1 navy/white square, right sides together, so

the white triangles are facing colored triangles and the seams nest together. Draw a diagonal line perpendicular to the existing seam. Sew a $\frac{1}{4}$ " seam on both sides of the drawn line and cut the block along the drawn line. You will have 2 D blocks.

NOTE: You have 2 leftover HSTs.

5. Block E: Place a pair of $9\frac{1}{4}$ " \times $9\frac{1}{4}$ " gold and white squares right sides together. Draw a diagonal line on the wrong side of the white square. Sew $\frac{1}{4}$ " on both sides of the drawn line. Cut on the drawn line to make 2 HSTs. Set 1 aside for another project. Draw a diagonal line on the wrong side of an $8\frac{7}{8}$ " navy square and pair it, right sides together, with the HST, making sure the drawn line is perpendicular to the seam. Sew a $\frac{1}{4}$ " seam on both sides of the drawn line and cut the block along the drawn line. You will have 2 E blocks but you will use only 1 in this quilt.

6. Block F: For each Flying Geese block, draw a diagonal line on the wrong side of a pair of $4\frac{1}{2}$ " \times $4\frac{1}{2}$ " white squares. Place a marked square on each end of a color $4\frac{1}{2}$ " \times $8\frac{1}{2}$ " rectangle. (The drawn lines will form an inverted V on the center.) Sew on the drawn lines. Trim the seam allowance $\frac{1}{4}$ " away. Sew a white $4\frac{1}{2}$ " \times $8\frac{1}{2}$ " rectangle to 1 long edge. Make 2 with a red goose, and 1 with a navy goose.

NOTE: The navy block and 1 of the red blocks have the white rectangle sewn to the tip of the Flying Goose triangle. The other red block sews it to the base. Refer to the Quilt Assembly Diagram.

7. Block G: These are solid squares of fabric $8\frac{1}{2}$ " \times $8\frac{1}{2}$ ". You should have 1 each of gray, gold, and red.

8. Block H: Set-in circles. Trace the templates onto template material and cut them out. Using template A

cutting chart

Fabric	Size	Quantity	Block
Red	$4\frac{1}{2}$ " \times $4\frac{1}{2}$ "	1	J
	$4\frac{1}{2}$ " \times $8\frac{1}{2}$ "	2	F
	5" \times 5"	1	K
	$8\frac{1}{2}$ " \times $8\frac{1}{2}$ "	3	G, H
Navy	$4\frac{1}{2}$ " \times $4\frac{1}{2}$ "	2	A, C
	$4\frac{1}{2}$ " \times $8\frac{1}{2}$ "	1	F
	5" \times 5"	2	K
	$8\frac{1}{2}$ " \times $8\frac{1}{2}$ "	1	H
	$8\frac{7}{8}$ " \times $8\frac{7}{8}$ "	2	E, I
	$9\frac{1}{4}$ " \times $9\frac{1}{4}$ "	1	D
Green	$4\frac{1}{2}$ " \times $4\frac{1}{2}$ "	2	A, C
	$4\frac{7}{8}$ " \times $4\frac{7}{8}$ "	1	C
	5" \times 5"	1	K
	$8\frac{1}{2}$ " \times $8\frac{1}{2}$ "	2	H
	$8\frac{7}{8}$ " \times $8\frac{7}{8}$ "	2	I
Gold	$4\frac{1}{2}$ " \times $4\frac{1}{2}$ "	1	J
	$4\frac{7}{8}$ " \times $4\frac{7}{8}$ "	1	B
	$8\frac{1}{2}$ " \times $8\frac{1}{2}$ "	3	G, H
	$9\frac{1}{4}$ " \times $9\frac{1}{4}$ "	1	E
Gray	$8\frac{1}{2}$ " \times $8\frac{1}{2}$ "	1	G
	$9\frac{1}{4}$ " \times $9\frac{1}{4}$ "	1	D
White	$4\frac{1}{2}$ " \times $4\frac{1}{2}$ "	10	A, F, J
	$4\frac{1}{2}$ " \times $8\frac{1}{2}$ "	5	F, J
	$4\frac{7}{8}$ " \times $4\frac{7}{8}$ "	1	C
	5" \times 5"	4	K
	$8\frac{1}{2}$ " \times $8\frac{1}{2}$ "	45	B, H, background
	$8\frac{7}{8}$ " \times $8\frac{7}{8}$ "	3	I
	$9\frac{1}{4}$ " \times $9\frac{1}{4}$ "	3	D, E

and $8\frac{1}{2}$ " \times $8\frac{1}{2}$ " squares of colored fabric, cut 2 circles each of gold, red, and green, and 1 of navy. Using Template B, trim away the center from 7 white $8\frac{1}{2}$ " \times $8\frac{1}{2}$ " squares. Sew the colored circle into the white piece. Make 7.

TIP: Dale Fleming has a wonderful 6-minute circle technique that is worth looking up online.

		E	H	G			
	F	I	G	D	F	H	
		H	C	G	A		
	J	I	D	F	H		
	H	I	H	I	K	J	
	K	H		B			

Letter Chart

9. Block I: Draw a diagonal line on the wrong side of 3 white $8\frac{7}{8}$ " squares. With right sides together, pair 1 marked square with a green $8\frac{7}{8}$ " square. Sew $\frac{1}{4}$ " on both sides of the drawn line. Cut on the line to make 2 green HSTs. Repeat with another green and a navy $8\frac{7}{8}$ " square. Make 3 green and 1 navy HST.

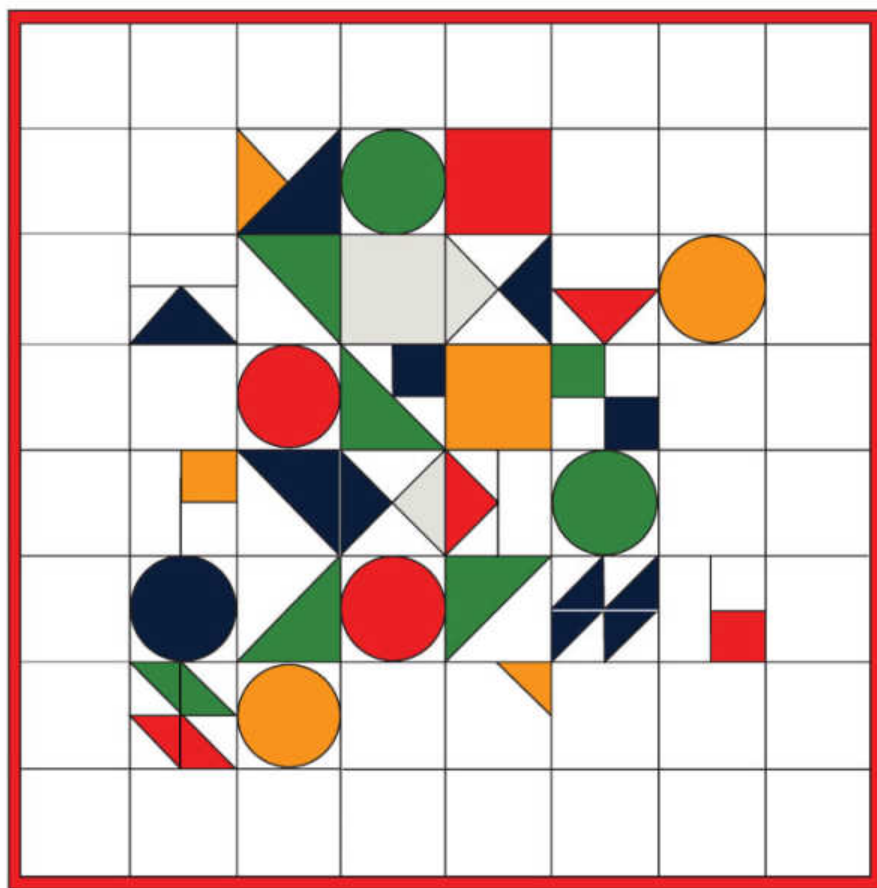
NOTE: You have 2 leftover HSTs.

10. Block J: Sew a gold $4\frac{1}{2}$ " square to a white $4\frac{1}{2}$ " square. Repeat with red/white $4\frac{1}{2}$ " squares. Add a white $4\frac{1}{2}$ " \times $8\frac{1}{2}$ " rectangle to each unit.

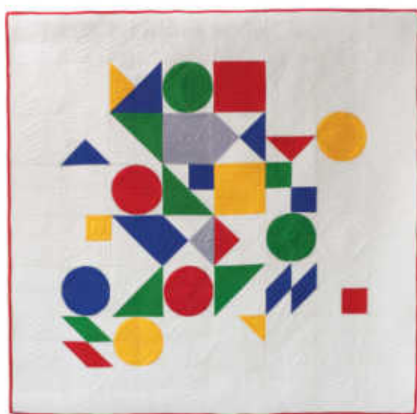
11. Block K: Draw a diagonal line on the wrong side of 4 white 5" squares. With the colored 5" squares, make 1 red/white, 1 green/white, and 2 navy/white pairs. Sew $\frac{1}{4}$ " on both sides of the drawn line on each pair. Cut on the line to make 8 HSTs. Sew them together in same colored units so the colors create a diamond. Sew the units together, following the Quilt Assembly Diagram.

FINISH THE QUILT

Following the **Letter Chart**, arrange the blocks and remaining 37 white $8\frac{1}{2}$ " squares on a design wall or work surface. Sew the blocks into rows. Press the seams in alternate directions in every other row. Sew the rows together, nesting the seams.



Quilt Assembly Diagram



12. Trim the selvages from the backing fabric. Cut the fabric length in half and sew it together along the long edge, creating a large rectangle. Press the seam open. Make the quilt sandwich by placing the backing wrong side up, followed by the batting, and then the quilt top, right side up. Baste.

13. Quilt as desired.

14. From the binding fabric, remove the selvages and cut 7 strips $2\frac{1}{4}$ " \times width of fabric. Sew them with diagonal seams to create a straight-grain binding strip. Fold the strip in half lengthwise and bind the quilt using the double-fold binding method.

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CONVERGING HOURS QUILT



by **LEE CHAPPELL MONROE**

quilted by **RUSS ADAMS** [from page 45]

Made with just two fabrics, this design is a bold, fresh take on the traditional Hourglass block. With the mini-tutorial on making eight (yes, eight!) half-square triangles at a time, you'll save hours of sewing time.

MATERIALS

Block size 12" \times 24"

Finished quilt 72" \times 48"

KIT: SHOP.QUILTINGDAILY.COM/MPKIT

- Fabric for the quilt top
 - Low-volume print, $3\frac{3}{4}$ yds.
 - Red, 2 yds.
- Backing, $\frac{3}{4}$ yds.
- Batting, twin size
- Binding, lime, $\frac{1}{2}$ yd.

DIRECTIONS

All seams are $\frac{1}{4}$ ".

See "Sewing Basics" for more information.

WOF = width of fabric

CUT THE FABRIC

- 1.** Use the cutting chart to cut the pieces. Label the pieces.
- 2.** On the wrong side of the 6" \times 6" low-volume print squares,

draw diagonal lines from the upper left to lower right and from the upper right to the lower left.

3. With right sides together, pair a red square with the marked low-volume print. (**figure 1**)

4. Sew $\frac{1}{4}$ " on both sides of each of the diagonal lines. (**figure 2**)

5. Cut along the drawn lines, and again at the center vertical and horizontal line, creating 8 half-square triangles (HSTs). (**figure 3**)

6. Press the seams toward the red fabric. Trim the HSTs to $2\frac{1}{2}" \times 2\frac{1}{2}"$. (**figure 4**)

7. Make a total of 504 HSTs.

ASSEMBLE THE BLOCKS

1. Sew 12 HSTs together as shown in the **Block Assembly Diagram** to complete Row 1.

2. Sew 10 HSTs with a $2\frac{1}{2}" \times 2\frac{1}{2}"$ square on each end to complete Row 2.

3. Complete the remaining rows by sewing together fewer HSTs and the longer rectangles. Continue to refer to the Block Assembly Diagram.

NOTE: The arrangement of the center HSTs forms a traditional Flying Geese unit.

4. Sew the rows together. Make 12 blocks.

FINISH THE QUILT

1. Sew the blocks together as shown in the Quilt Assembly Diagram.

NOTE: Turn 4 blocks 90° for the center row.

2. Trim the selvages from the backing fabric. Cut the fabric length in half and sew it together along the long edge, creating a large rectangle. Press the seams open.

cutting chart

Fabric	# of WOF strips	Sub-cut	Quantity
Red	10 (or 11*) @ 6"	6" x 6"	63
Low-volume print	10 (or 11*) @ 6"	6" x 6"	63
		$2\frac{1}{2}" \times 2\frac{1}{2}"$	24
		$2\frac{1}{2}" \times 4\frac{1}{2}"$	24
		$2\frac{1}{2}" \times 6\frac{1}{2}"$	24
		$2\frac{1}{2}" \times 8\frac{1}{2}"$	24
Binding	7 @ $2\frac{1}{4}"$	$2\frac{1}{2}" \times 10\frac{1}{2}"$	24
		—	7

* # of strips will depend on usable width of fabric after the selvages are trimmed. Cutting WOF strips and then sub-cutting them into squares saves time and improves accuracy.

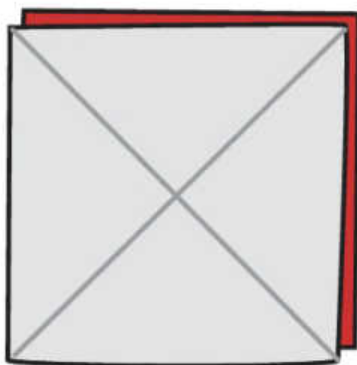


figure 1

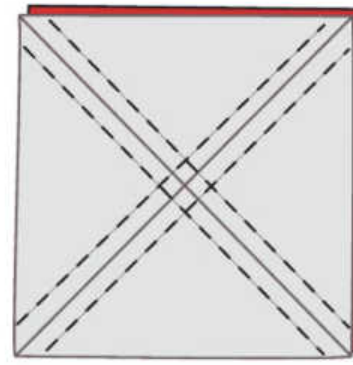


figure 2

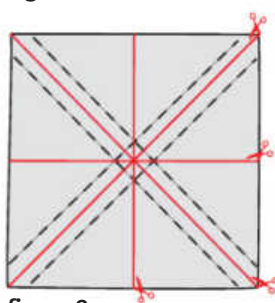


figure 3

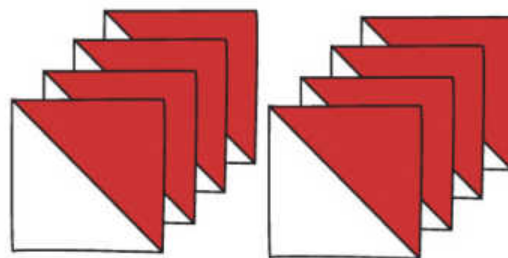
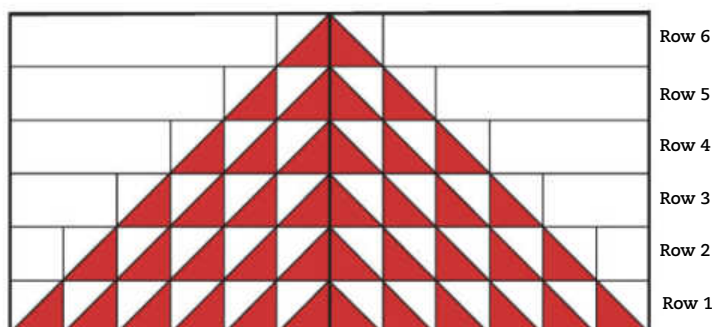
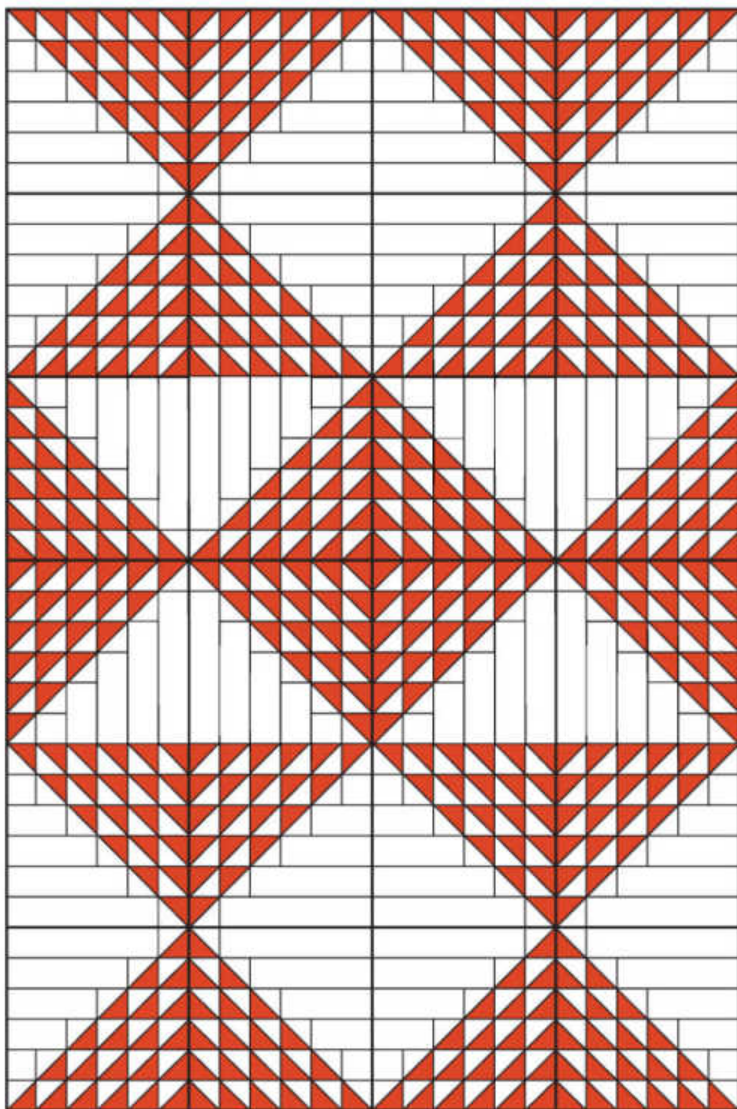


figure 4



Block Assembly Diagram

Illustrations courtesy of Lee Chappell Monroe



Quilt Assembly Diagram



3. Make a quilt sandwich by placing the backing wrong side up, followed by the batting, and then the quilt top, right side up. Baste.

4. Quilt as desired. I used a center motif with feather accents on the low-volume areas, and an echo triangle pattern in the HSTs.

5. To create straight-grain binding, sew the 2¼" strips with diagonal seams. Fold the strip in half lengthwise and bind the quilt using the double-fold binding method.

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FOLLOW THE LEADER QUILT



by **JENN NEVITT** [from page 46]

After seeing geese overhead flying in a V formation, my youngest daughter said to me, "It's like they're playing Follow the Leader." That observation, combined with my children's love of mazes and my love of the simple Flying Geese block, led to this quilt design.

MATERIALS

Finished block 24" × 24"

Finished quilt 96" × 72"

- Fabric for the quilt top (I used Kona® Cotton from Robert Kaufman Fabrics.)
 - Blue, 1 yd. (Bahama Blue)
 - Green, 7/8 yd. (Chartreuse)
 - Yellow, 3/4 yd. (Corn Yellow)
 - Background, 6 yds. (Silver)
- Batting, 106" × 82" or queen size
- Backing, 6 yds.
- Binding, 3/4 yd.

DIRECTIONS

All seams are 1/4".

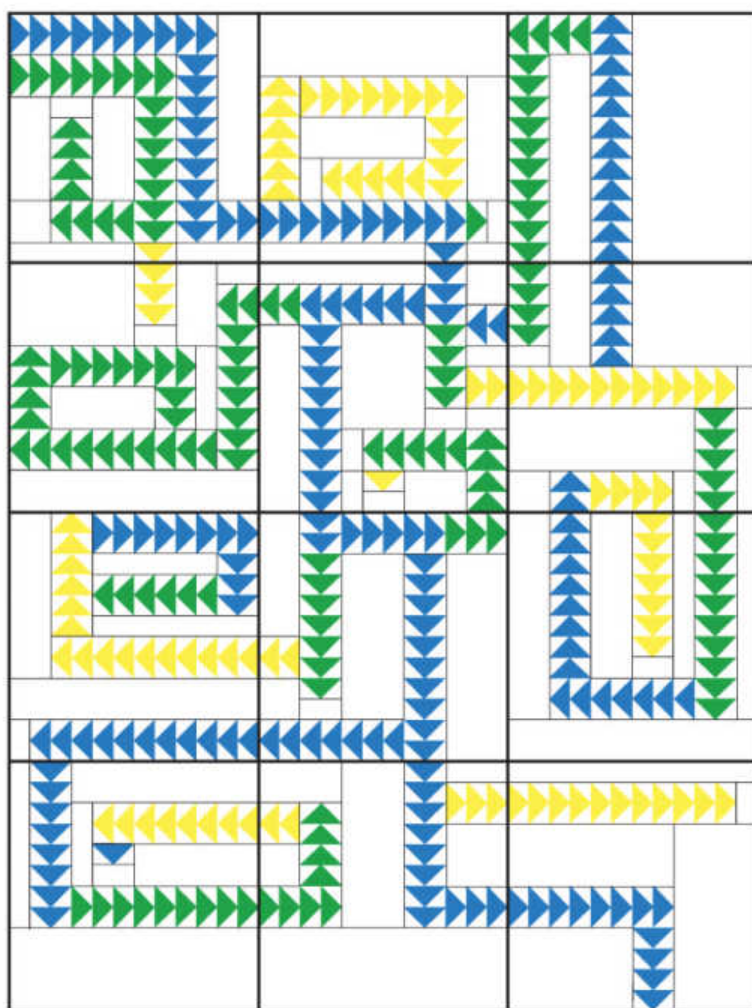
See "Sewing Basics" for more information.

WOF = width of fabric

NOTE: This intricate project will take some time to piece, but the results are spectacular. It is recommended for experienced quilt makers.

cutting chart

Use	Fabric	WOF strips	Sub-cut	Quantity
Geese	Bahama Blue	6 @ 5¼"	5¼" × 5¼"	41
	Chartreuse	5 @ 5¼"		34
	Corn Yellow	12 @ 5¼"		24
Background	Silver	31 @ 2⅞"	2⅞" × 2⅞"	396



Quilt Assembly Diagram

1. Follow the cutting chart to cut the pieces. Label the pieces.

NOTE: The background rectangles are cut individually as the blocks are assembled. Tips and specific instructions are given for the first block. The remainder of the blocks follow the same process.

2. Create 163 Bahama Blue Flying Geese, 136 Chartreuse, and 94 Corn

Yellow. (See sidebar, "Oh, Those Geese" for instructions on making 4 geese at a time.)

TIP: Trim off the triangular "ears" and square up each unit to 2½" × 4½".

SEW THE BLOCKS

NOTE: Each block is different. The Flying Geese create a flowing design through each block, and then

through the quilt. Each block will be assembled by creating the rows of Flying Geese first, then calculating the background pieces. Use a design wall to keep on track. The following are the instructions for the top left block. Use the same process to create the remaining blocks. The first block will take some time to figure out—but once you work through the process, it's a fun way to work.

1. To create the top left block, gather 21 blue units, 23 green, and 1 yellow. Sew the Flying Geese units into the following strips: 1 of 9 blue units, 1 of 10 blue, 1 of 2 blue, 1 of 8 green, 1 of 7 green, and 2 each of 4 green. On a design wall or work surface, arrange the Flying Geese following the **Quilt Assembly Diagram**.

2. From the remaining background fabric, cut 1 strip 4½" × 18½", 2 strips 4½" × 10½", 1 square 4½" × 4½", 1 strip 2½" × 12½", and 1 strip 2½" × 8½".

NOTE: Since the Flying Geese finish at 2" × 4", the rectangles will be in multiples of 2 plus ½" for the seam allowances. For the first few blocks, you may want to measure and mark a paper copy, then work more intuitively. It's your quilt, so use the method that is most comfortable for you.

3. Arrange the background pieces with the Flying Geese strips, following the Quilt Assembly Diagram. Sew the pieces together in units. Then sew the units together to create the block. The block is 24½" × 24½" and will finish at 24" × 24".

NOTE: Work through the assembly process in your mind before sewing the units together—you don't want to have sections necessitating an odd L-shape seam near the end. If you're familiar with making Log Cabin blocks, you will recognize the similarity of putting together these blocks.

Oh, Those Geese

In quilting parlance, the 'Geese' are the large, centered triangles in the unit—in this pattern, the yellow, blue, and green fabric. The outer triangles are called the 'Sky.' There are many techniques out there to create Flying Geese. The method I use in this quilt creates 4 Flying Geese at a time—using a single center square to create the Geese, and 4 smaller squares for the Sky.

- Draw a diagonal line on the wrong side of 2 background (sky) squares $2\frac{7}{8}" \times 2\frac{7}{8}"$. Place 1 square on a $5\frac{1}{4}" \times 5\frac{1}{4}"$ piece of solid color (geese) fabric, right sides together. Place the second sky square in the opposite corner as shown. Align the raw edges in the corners. The tips of the squares will overlap in the center. Sew $\frac{1}{4}"$ from the center. Sew $\frac{1}{4}"$ from the drawn line on both side of the line. Cut on the marked line. (figure 1)
- Press the geese away from the background. (figure 2) You have 2 partial units.
- Draw a diagonal line on the wrong side of the remaining 2 background squares. Working with 1 partial unit at a time, place 1 square with the drawn line perpendicular to the sewn seam, right sides together. Align the raw edges in the corner. Sew $\frac{1}{4}"$ from the corner. Sew $\frac{1}{4}"$ from the drawn line on both side of the line. (figure 3)
- Cut along the drawn line. (figure 4)
- Press the background away from the geese. (figure 5)
- Repeat with the second partial unit. Voila, 4 Flying Geese!

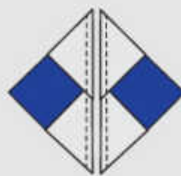


figure 1



figure 2

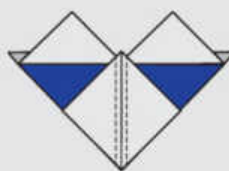


figure 3

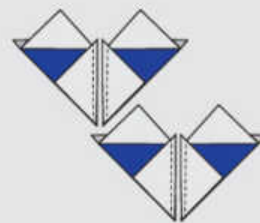


figure 4

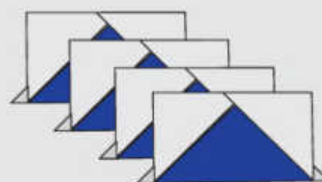


figure 5



4. Using the same process—create the rows of geese, then add the background sections—make the remaining blocks.

5. Sew the blocks in rows, and then join the rows to create the quilt top.

COMPLETE THE QUILT

1. Trim the selvages from the backing fabric. Cut the fabric length in half and sew it together along the long edge, creating a large rectangle. Press the seams open. Make the quilt sandwich by placing the backing wrong side up, followed by the batting, and then the quilt top, right side up. Baste.

2. Quilt as desired. I used irregularly space diagonal lines to add to the feeling of movement.

3. From the binding fabric, cut 9 strips $2\frac{1}{4}" \times \text{WOF}$. Join the strips with diagonal seams to create a straight-grain binding strip. Fold the strip in half lengthwise and bind the quilt using the double-fold binding method.

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WILD ROSE QUILT



by **JENN NEVITT** [from page 47]

This is a block I have loved for a long time. Recently, I noticed an interesting secondary pattern created when the blocks are grouped together. I love it in solids, but it would be equally successful in prints, as long you choose prints with strong contrast.

MATERIALS

Block size 10" × 10"

Finished quilt 70" × 60"

KIT: SHOP.QUILTINGDAILY.COM/MPKIT

- Fabric for the quilt top (I used Kona® Cotton from Robert Kaufmann Fabrics.)
 - Background, 2¾ yds. (White)
 - Dark blue, 1½ yds. (Mediterranean)
 - Medium blue, 1 yd. (Lagoon)
 - Light blue, 1¼ yd. (Jamaica)
- Binding, ½ yd.
- Backing, 3¾ yds.
- Batting, 68" × 78"

DIRECTIONS

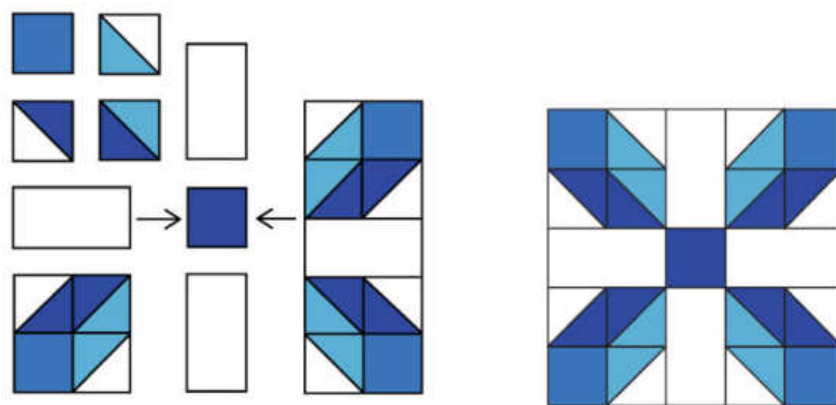
All seams are ¼".

See "Sewing Basics" for more information.

WOF = width of fabric

cutting chart

Fabric	WOF Strips	Sub-cut	Quantity
Dark	3 @ 2½"	2½" × 2½"	42
	13 @ 3"	3" × 3"	168
Medium	11 @ 2½"	2½" × 2½"	168
Light	13 @ 3"	3" × 3"	168
Background/white	11 @ 4½"	2½" × 4½"	168
	13 @ 3"	3" × 3"	168



Block Assembly Diagram

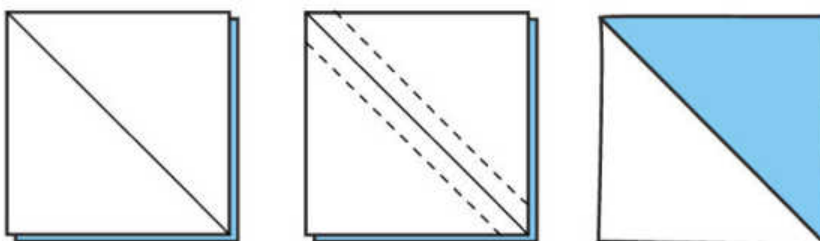


figure 1

MAKE THE HALF-SQUARE TRIANGLES

1. Use the cutting chart to cut the pieces. Label the pieces.
2. Mark a diagonal line on the reverse side of all the white (168) and 84 of the light blue 3" × 3" squares.
3. With right sides together, pair 84 white with 84 of the unmarked light blue squares.
4. Sew ¼" on both sides of the marked line. Cut on the line to create 2 white/light blue half-square triangles (HSTs). Press seams toward the darker fabric.

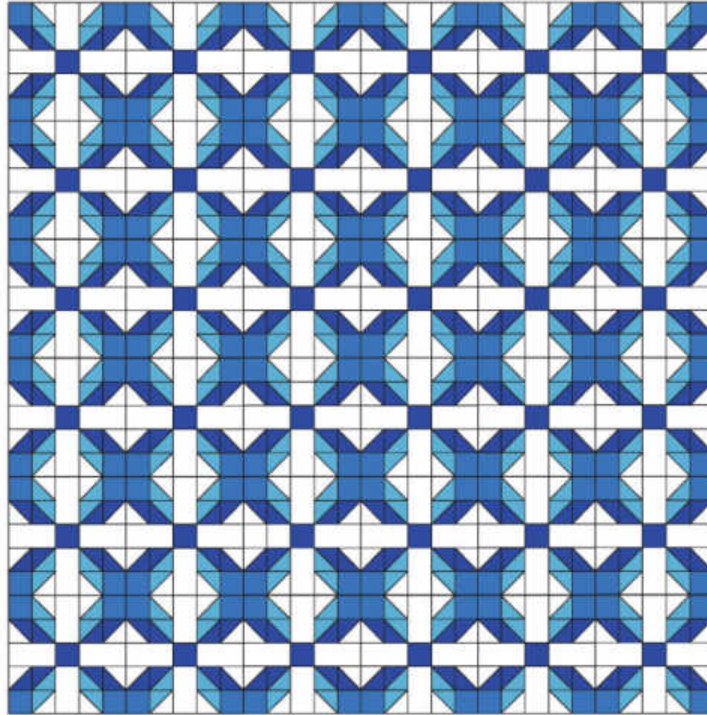
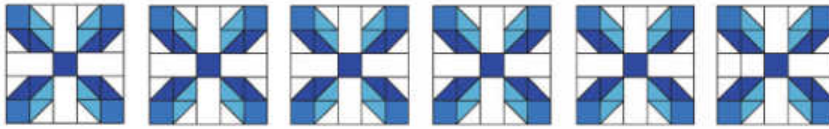
Trim to 2½" × 2½". Make 168 white/light blue HSTs. **(figure 1)**

5. Make 168 light blue/dark blue HSTs using 84 of the marked light blue squares and 84 dark blue squares.

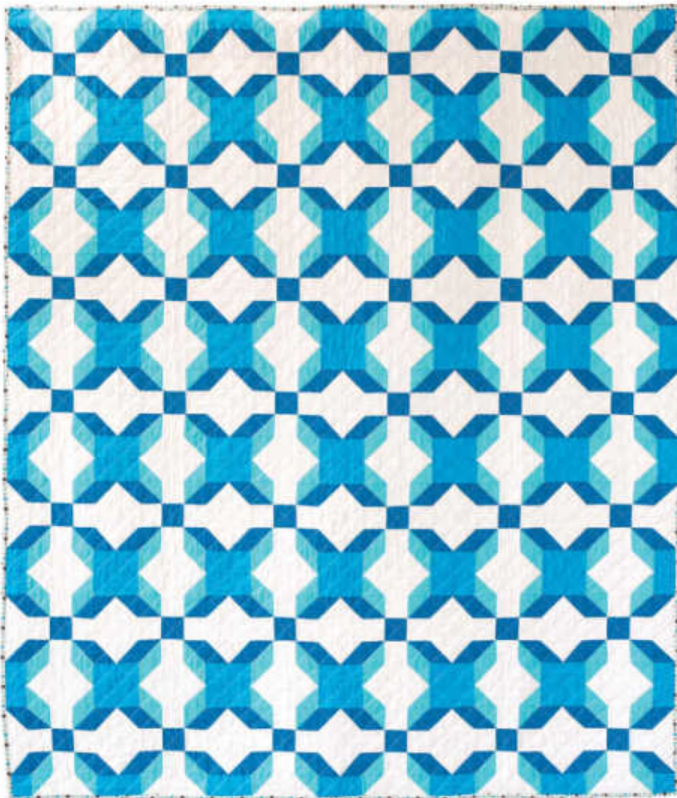
6. Make 168 white/dark blue HSTs using the remaining 84 marked white squares and 84 dark blue squares.

MAKE THE QUILT TOP

1. Follow the **Block Assembly Diagram** to arrange the HSTs with the medium and dark blue squares and the white rectangles. Sew the block together. Press.



Quilt Assembly Diagram



2. Follow the **Quilt Assembly Diagram** to sew the blocks into rows. Press the seams to alternate sides for each row.

3. Sew the rows together to create the quilt top, nesting the seams. Press.

FINISH THE QUILT

1. Trim the selvages from the backing fabric. Cut the yardage in half and sew the 2 pieces together along the long edge. Press the seam open.

2. Layer the backing wrong side up, followed by the batting, and then the quilt top, right side up. Baste.

3. Machine quilt as desired.

4. To make double-fold binding, cut 10 strips $2\frac{1}{4}$ " \times WOF. Remove the selvages from the binding strips and sew them together with a diagonal seam, trimming and pressing these seams open, to create 1 long strip. Fold the binding in half, wrong sides together, along the entire length of the strip. Press. Bind as desired.

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STICKS PILLOW



by **GOSIA PAWLOWSKA**
[from page 52]

This modern pillow adds a breath of autumn to your home. The soothing symmetry has a sophisticated look with an easy assembly process—a fun afternoon project!

MATERIALS

Finished size 19" × 19"

- Templates A + B, provided on insert
- Template material
- Fabric for pillow top
 - Solids (Use 2 greens that are visually similar.)
 - Lime, 1 yd., includes binding (I used Kona® Cotton from Robert Kaufmann Fabrics in Zucchini.)
 - Soft green, ½ yd. (I used Kona in Celery.)
 - Prints
 - Dark grey oval, ¼ yd.
 - Turquoise floral, fat eighth (11" × 18")
 - Yellow floral, fat eighth
 - Turquoise oval, fat eighth
 - Mustard, fat eighth

cutting chart

Fabric	Templates		3½" × 3½" Squares	Borders + Binding
	A	B		
Lime solid (Zucchini)	56	—	2	2 @ 1¼" × WOF (border)
Soft green solid (Celery)	8	—	2	3 @ 2¼" × WOF (binding)
Turquoise floral print	—	4	—	—
Yellow floral print	—	4	—	—
Turquoise oval print	—	4	—	—
Dark gray oval print	—	16	—	—
Mustard print	—	4	—	—

- Pillow back, ½ yd.
- Muslin, 1 yd., for lining
- Batting, 22" × 22" or craft size

DIRECTIONS

All seams are ¼".

See "Sewing Basics" for more information.

WOF = width of fabric

PREPARE THE FABRIC

1. Trace the templates onto template material and cut them out.
2. Use the cutting chart to cut the pieces. Label the pieces.

ASSEMBLE THE ROWS

1. Using the soft green and lime solids, make 16 A/B/A units with the dark gray print, and 4 A/B/A units from each of the remaining prints. Press seams open.
2. Arrange the A/B/A block with the 4 solid 3½" × 3½" squares as shown in the **Assembly Diagram**.

NOTE: The soft green solids are indicated by white patches in the Assembly Diagram. They add to the visual sophistication of the design, but should not interrupt the color flow of the prints.

3. Sew the blocks into rows. Press the seams of each row in opposite directions.

4. Sew the rows together, nesting the seams.

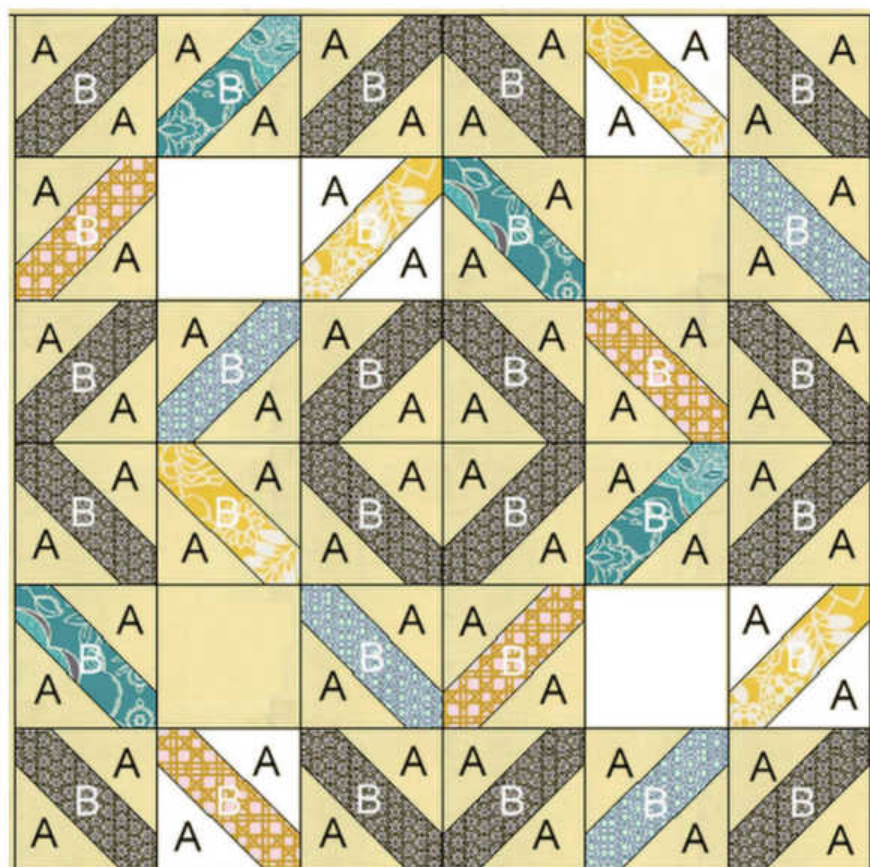
FINISH THE PILLOW TOP

1. Cut both 1¼" border strips in half. Sew 2 strips to the sides of the pillow top. Trim the strip even with the right and left sides of the pillow top.

2. Sew the remaining strips to the top and bottom of the pillow.

3. Cut a square of both muslin and cotton batting 22" × 22".

4. Layer the muslin, batting, and pillow top. Baste.

**Assembly Diagram**

5. Quilt the pillow top as desired. I quilted on the diagonal using irregularly spaced matchstick lines.

6. Trim the pillow front to 19" × 19".

COMPLETE THE PILLOW

1. Cut 2 pieces 14½" × 19" from the pillow back fabric, batting, and muslin.

2. Layer muslin lining, batting, and backing fabric. Baste.

3. Fold 1 binding strip in half with wrong sides together. Using the double-fold binding method, bind 1 long side of each pillow back.

4. With the pillow top wrong side up, place 1 backing piece on top, with the right side up, matching the unbound edge with the bottom edge

of the pillow. Align the raw edge of the remaining back piece along the top edge, with the bound edges overlapping in the center. Pin the perimeter of the pillow. Baste the layers ⅛" in from the raw edge.

5. To make double-fold binding, sew the remaining 2 binding strips with a diagonal seam, trimming and pressing the seams open, to create 1 long strip. Fold the binding in half, wrong sides together, along the entire length of the strip. Press. Bind as desired.

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A CLOSER LOOK QUILT



by **STEPHANIE PRESCOTT**

[from page 53]

This quilt's simple construction has a big payoff, looking much more complicated to piece than it really is. The sophisticated colorway and design *will* have you taking a closer look.

MATERIALS

Finished block 10" × 10"

Finished size 76" × 54"

KIT: SHOP.QUILTINGDAILY.COM/MPKIT

- For the quilt top: 14 fabrics, both light and dark or high contrast, ½ yd. each
- Backing, 3½ yds.
- Binding, ½ yd.

TIP: Rather than purchasing binding fabric, save the trimmed strips from cutting the quilt top fabrics and use 7 coordinating colors for a subtle scrappy binding.

- Batting, 64" × 86" or twin size

Optional

- Fabric-safe marker



DIRECTIONS

All seams are $\frac{1}{4}$ ".

See "Sewing Basics" for more information.

WOF = width of fabric

Fabric requirements assume 42" of usable width after selvages have been removed.

CUT THE FABRIC

1. Cut the 14 quilt top fabrics into 12" \times WOF strips. Reserve the trimmings for the binding, if desired.

2. Arrange the fabric strips into light and dark sets, right sides facing up. Make 7 sets. Sub-cut each set into 4 pieces 12" \times 10 $\frac{1}{2}$ ". Keep the cut units in the arranged pairs.

CONSTRUCT THE BLOCKS + QUILT TOP

1. Working with 1 cut unit at a time, measure and mark 1 $\frac{3}{4}$ " and 4 $\frac{3}{4}$ " along the bottom edge from the left and 7 $\frac{1}{4}$ " and 10 $\frac{1}{4}$ " along the top

edge from the left. **(figure 1)** Align the ruler at these marks and cut through both layers.

2. Swap the cut pieces. Sew the 2 blocks; they will be reverse images.

(figure 2) Press and trim the blocks to 10 $\frac{1}{2}$ " \times 10 $\frac{1}{2}$ ". Make 56 blocks.

NOTE: Sewing diagonal seams can cause measurement discrepancies for even the most accurate quilters. Offset the pieces before sewing, starting and ending with a pin to ensure the 2 pieces cover the entire seam. If the blocks are not 10 $\frac{1}{2}$ " square, don't worry. Consider trimming all of the blocks down a bit—to 10" square, for example—but be sure to maintain a consistent amount of background fabric in the bottom left and top right corners of the block.

3. Sort the blocks into matching sets of 4. Set aside your 2 least favorite sets (8 blocks).

4. Sew each of the remaining groups of 4 blocks into 4-patch units. Make 12 units.

NOTE: Double check the orientation of the blocks before sewing. **(figure 3)**

5. Arrange the 4-patch units and the additional 8 blocks as shown in the **Quilt Assembly Diagram**. Sew the units and blocks into rows. Sew the rows together.

6. Study the **Quilt Trimming Diagram** carefully before cutting. Trim the top, bottom, and sides, aligning the ruler with the vertical and horizontal accent strips to keep the cuts straight. Trim right up to the intersections as shown. Handle the quilt top carefully after trimming—all of the outer edges are on the bias.

TIP: Alternatively, mark the trimming lines with a fabric-safe marker before cutting.

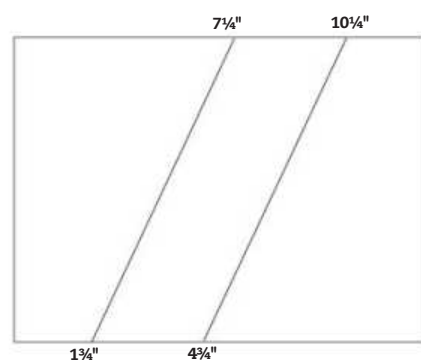


figure 1



figure 2



figure 3



Quilt Assembly Diagram

Illustrations courtesy of Stephanie Prescott

SHIFTED HOUNDSTOOTH PLACEMATS



by **SHERI CIFALDI-MORRILL**
[from page 54]

I created this pattern while thinking about autumn arriving in New England. The air reminds me of a trip I took to Scotland—hence the houndstooth. The crisp colors were inspired by New England harvest foods—cranberries and Granny Smith apples. Use other solid colors or mix in prints to make it your own.

MATERIALS

Makes 4 placemats

Finished size 18" × 13"

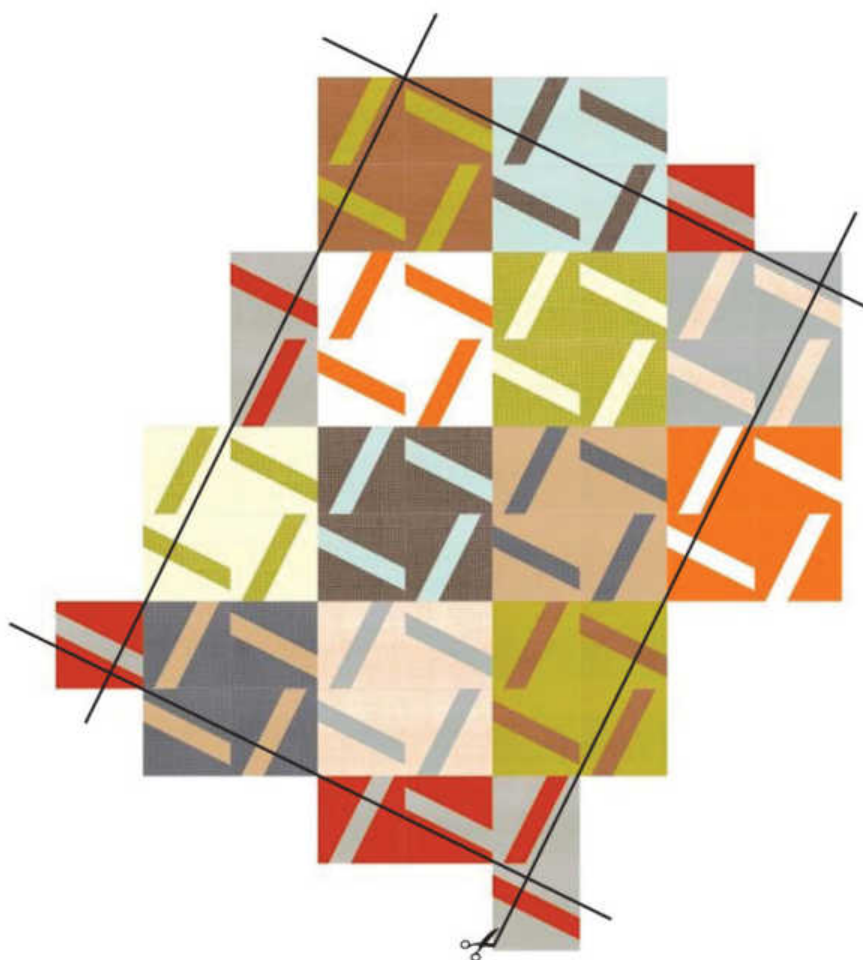
- Fabric for placemat tops
 - Berry, 1 yd.
 - Green, $\frac{5}{8}$ yd.
 - White, $\frac{1}{2}$ yd.
- Backing, 1 yd.
- Binding, $\frac{1}{2}$ yd.
- Batting, low-loft cotton, crib size

DIRECTIONS

All seams are $\frac{1}{4}$ ".

See "Sewing Basics" for more information.

Press all seams open.



Quilt Trimming Diagram



COMPLETE THE QUILT

1. Trim the selvages from the backing fabric. Cut the fabric length in half and sew it together along the long edge, creating a large rectangle. Press the seam open. Make a quilt sandwich by placing the backing wrong side up, followed by the batting, and then the quilt top, right side up. Baste.

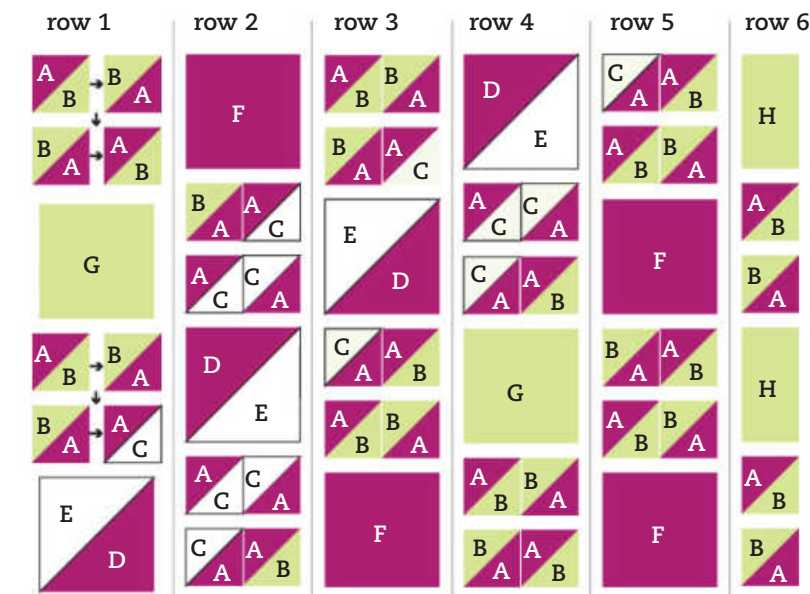
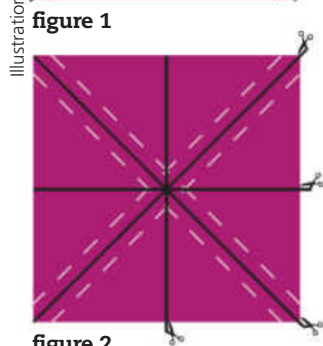
2. Quilt as desired.

3. From the binding fabric, cut 7 strips $2\frac{1}{4}$ " × WOF and join them with diagonal seams to create a straight-grain binding strip. Fold the strip in half lengthwise and bind the quilt using the double-fold binding method.

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cutting chart

Fabric	Dimensions	Quantity	Use
Berry	5" × 5"	23	A
	8¼" × 8¼"	2	D
	3¾" × 3¾"	16	F
Green	5" × 5"	16	B
	3¾" × 3¾"	8	G
	2⅛" × 3¾"	8	H
White	5" × 5"	7	C
	8¼" × 8¼"	2	E



CUT + PREPARE THE BLOCKS

1. Cut and label the pieces using the cutting chart.

2. On pieces A and D, mark 2 diagonal lines on the wrong side of each square from the upper right to the lower left corner and the upper left to the lower right corner. (figure 1)

3. Make half-square triangles (HSTs) by placing the following pairs right sides together:

- A/B (berry/green)—16 pairs
- A/C (berry/white)—7 pairs
- D/E (berry/white)—2 pairs

4. Pin the pairs together and sew ¼" to the right and the left of both diagonal lines.

TIP: Backstitch where the lines intersect to lock in the stitches when the triangles are cut apart.

5. Mark a line top to bottom and 1 side to side at the midpoints of the raw edges, crisscrossing the block through the center.

6. Cut on the marked lines. Press. Each fabric pair creates 8 HSTs for a total of:

- 128 A/B—each measuring 2⅛" × 2⅛" (124 needed)
- 56 A/C—each measuring 2⅛" × 2⅛" (52 needed)
- 16 D/E—each measuring 3¾" × 3¾" (all needed)

ASSEMBLE THE TOPS

1. Arrange the HSTs and other pieces as shown in the **Assembly Diagram**. Make 4 placemat tops.

2. Working in vertical rows 1–6, sew all smaller HSTs together first to make 3¾" × 3¾" squares in rows 1–5 and 2⅛" × 3¾" rectangles in row 6. Press.

3. Sew the vertical rows together and press.

4. Sew rows 1–6 together to make the placemat top. Carefully align all seams to achieve crisp points. Make 4 tops.

FINISH THE PLACEMATS

1. Cut 4 pieces of backing and 4 pieces of batting, each measuring 20" × 15".

2. Layer the backing, wrong side up, then the batting, and then the placemat top right side up. Baste. Make 4 sets.

3. Quilt as desired. I followed the diagonal lines of the pattern, working a ¼" away from either an edge or a quilted line, using my walking foot as a guide.

4. Trim each placemat to 18" × 13".

5. From the binding fabric, cut 7 strips 2¼" × WOF. Join with diagonal seams to create a straight-grain binding strip. Fold the strip in half lengthwise and bind the placemats using the double-fold binding method.

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MODERN CURVES WALL QUILT



by **GOŚIA PAWLOWSKA** [from page 55]

Are you ready for a bit of freshness in your home? Bold colors on a neutral background add a touch of modern to your home. Use contrast solids with your favorite shades for this stylish mini quilt. This quilt is a great way to learn how to sew curved seams.

MATERIALS

Finished size 23½" × 23½"

- Templates A–C, provided on insert
- Template material
- Fabric for pillow top
 - Background/binding, 1 yd. (I used Spackle from Carrie Bloomston's Paint Collection for Windham Fabrics.)
 - Dark grey, ¼ yd.
 - Light grey, ¼ yd.
 - Navy, ¼ yd.
 - Medium blue, ¼ yd.
 - Mustard, ¼ yd.
 - Light yellow, ¼ yd.
 - Medium pink, ¼ yd.
 - Light pink, ¼ yd.
- Backing, 1 yd.
- Batting, 28" × 28"

cutting chart

Fabric	Templates		
	A	B	C
Dark gray	4	—	1
Light gray	—	2	—
Navy	4	—	1
Medium blue	—	2	—
Mustard	4	—	1
Light yellow	—	2	—
Medium pink	4	—	1
Light pink	—	2	—
Background	8	—	4
	Binding	3 @ 2½" × WOF	
	Border	4 @ 2 × 30"	

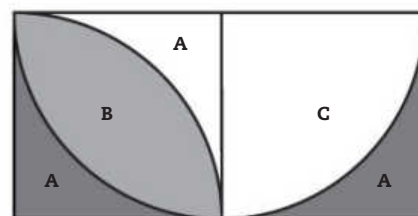


figure 1a

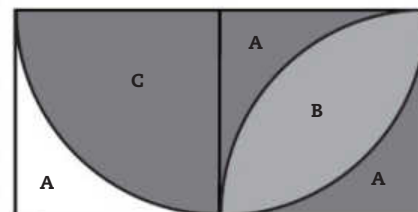


figure 1b

DIRECTIONS

All seams are ¼".

See "Sewing Basics" for more information.

WOF = width of fabric

PREPARE THE FABRIC

1. Trace Templates A, B, and C onto template material. Cut out and label.

NOTE: Accurate template preparation is necessary for successful piecing.

2. Use the cutting chart to cut the pieces. Label the pieces.

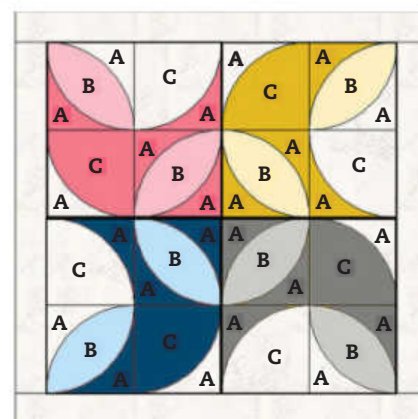
MAKE THE QUILT FRONT

1. Follow the **Assembly Diagram** to arrange the 16 blocks. You will have 8 A/B/A blocks and 8 C/A blocks. See the sidebar "Sewing Curved Seams: One Step at a Time."

2. Sew the 4 blocks of each color group together. (**figures 1a + 1b**)

NOTE: Take care to match the seams.

3. Sew the 4 color units together.



Assembly Diagram

TIP: Continue to refer to the Assembly Diagram. It's easy to get a block rotated and then wonder why the design isn't working out!

4. Sew a 2" border strip to each of the sides. Trim the edges flush with the quilt center. Sew 2" border strips to the top and bottom edges of the quilt. Trim the ends.

Sewing Curved Seams: One Step at a Time

Quilters soon learn that there are many different methods for sewing curves—pins (or no pins, or just one pin), basting glue, or using a special foot. I find to get that perfect arch, I need to pin frequently along the curve. You may find success with another method. In all cases, having more than one technique in your toolkit is always an advantage!

1. Start with a template C and a template A piece. **(figure 1)**
2. Fold each piece in half. **(figure 2)**
3. Press to find the centers. **(figure 3)**
4. With A on top, align and pin the centers with right sides together. **(figure 4)**
5. Pin 1 side of A to C. **(figure 5)** Pin the other side.

NOTE: For a 5" block, I use 12–15 pins to hold the curved edges together.

6. Sew the curve. Go slowly, removing the pins as you get near them. **(figure 6)**
7. Press the seam allowance toward A. **(figure 7)**



figure 1



figure 2



figure 3



figure 4



figure 5



figure 6



figure 7

Process photos by Gosia Pawlowska



FINISH THE QUILT

1. Remove the selvages from the backing fabric. Trim the backing to 28" x 28".
2. Layer the backing wrong side up, followed by the batting, and then the quilt top, right side up. Baste.
3. Machine quilt as desired. I used free-motion stitching to echo the curved seam lines.

4. To make double-fold binding, sew the 3 binding strips together using a diagonal seams. Trim and press the seams open, creating 1 long strip. Fold the binding in half, wrong sides together, along the entire length of the strip. Press. Bind as desired.

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BLUEBERRY PLAID BABY QUILT



by **MARNY BUCK** AND **JILL GUFFY**

quilted by **APRIL WEST**

[from page 56]

This quilt makes a quick and easy baby gift. Analogous colors in a distinct range of values are paired and positioned to create the repeated overlaps characteristic of a plaid. Our recipe calls for fabrics from the same color family—we used blue. Mixing in fresh white brightens this pleasing quilt. A little slice of orange—blue's complement—adds a dash of the unexpected.

MATERIALS

Finished size 44" × 44"

- Fabric for the quilt top (We used shades of blue, except where noted.)
 - Light, ½ yd.
 - Medium light, ⅔ yd.
 - Medium, ½ yd.
 - Medium dark, ⅔ yd.
 - Dark, ⅝ yd.
 - White, ¾ yd.
 - Orange, ¼ yd.
- Binding, ½ yd.
- Backing, 2¼ yds.
- Batting, 54" × 54" or twin size

DIRECTIONS

All seams are ¼".

See "Sewing Basics" for more information.

WOF = width of fabric

Press all seams open.

DIRECTIONS

1. Cut the fabric according to the cutting chart.

TIP: Before cutting, line up the 5 blue fabrics side by side and make sure they start light and get darker in distinct steps. (**figure 1**)

CREATE THE STRIP SETS

Strip Set 1

1. Sew the medium-light 5½" × WOF strip with the medium-dark 8½" × WOF strip.

2. Cut 9 segments at 4½" for columns A, E, and H. (**figure 2**)

NOTE: Refer to the **Quilt Assembly Diagram** to arrange the columns.

Strip Set 2

1. Sew the 25" medium strip with a dark 8½" × WOF strip. Cut 6 segments at 3½" intervals for columns B and I.

2. Sew the medium 5½" × WOF strip with the remaining dark 8½" × WOF strip. Cut 3 segments at 8½" intervals for column F.

Strip Set 3

1. Sew a light 5½" × WOF strip with a white 8½" × WOF strip. Cut 5 segments at 7½".

2. Sew the leftover light strip with the remaining white 8½" × WOF strip. Cut 1 segment at 7½".

3. Use these 6 cut segments for columns C and G.

NOTE: Column D is created separately from cut pieces rather than from a strip set.

cutting chart

Fabric	# of WOF strips	Sub cut
Light	2 @ 5½"	2 @ 5½" × 7½"
		1 @ 5½" × 25"
Medium-light	2 @ 5½"	3 @ 5½" × 4½"
		1 @ 5½" × 27"
Medium	2 @ 5½"	2 @ 5½" × 3½"
		1 @ 5½" × 8½"
		1 @ 5½" × 25"
Medium-dark	1 @ 8½"	—
Dark	2 @ 8½"	—
White	2 @ 8½"	—
	1 @ 3½"	4 @ 3½" × 5½"
Orange	1 @ 3½"	3 @ 3½" × 8½"
Binding	5 @ 2½"	—



figure 1

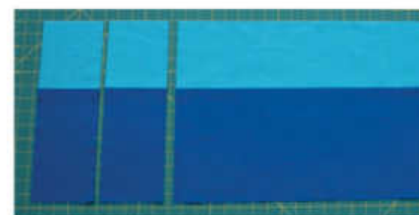
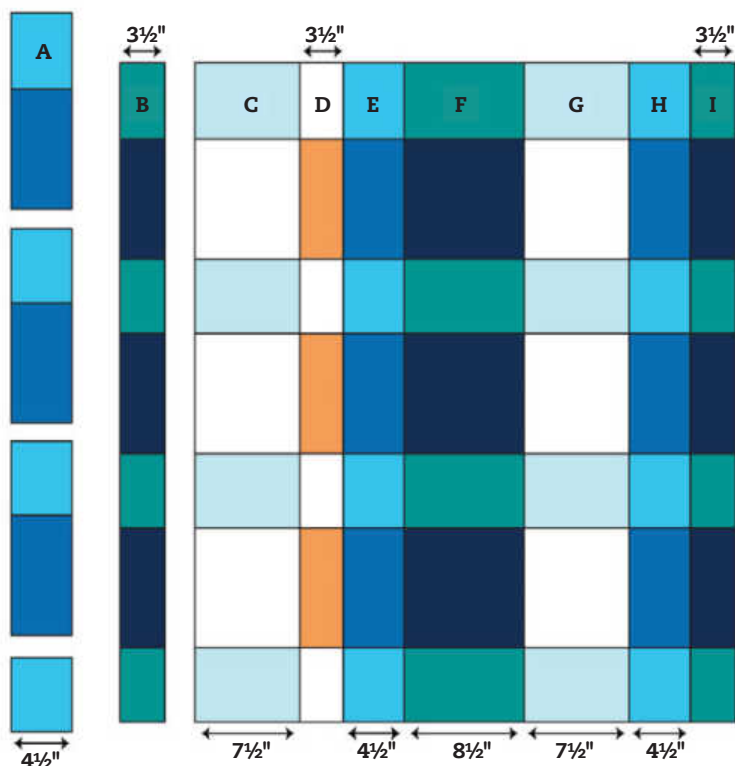


figure 2



Process photos and illustration courtesy of Marny Buck and Jill Guffy



Quilt Assembly Diagram

ASSEMBLE THE QUILT

1. Following the Quilt Assembly Diagram, arrange the pieces on a design wall or work surface to create columns A–I. Press the seams in each column in alternate directions.
2. Sew columns A, E, and H, ending with a medium-light $5\frac{1}{2}'' \times 4\frac{1}{2}''$ piece.
3. Sew columns B and I, ending with a medium $3\frac{1}{2}'' \times 5\frac{1}{2}''$ piece. Sew column F, ending with a medium $5\frac{1}{2}'' \times 8\frac{1}{2}''$ piece.
4. Sew columns C and G, each ending with a light $5\frac{1}{2}'' \times 7\frac{1}{2}''$ piece.
5. Sew column D, starting and ending with white $3\frac{1}{2}'' \times 5\frac{1}{2}''$ pieces, alternating with $3\frac{1}{2}'' \times 8\frac{1}{2}''$ orange pieces.
6. Sew the 9 complete columns together, nesting the seams.

FINISH THE QUILT

1. Trim the selvages from the backing fabric. Cut 1 piece $52'' \times \text{WOF}$ and 2 strips $9\frac{1}{2}'' \times \text{WOF}$. Sew the 2 strips end to end. Trim to $9\frac{1}{2}'' \times 52''$. Sew the large piece and the pieced strip along the $52''$ edge.
2. Make the quilt sandwich by placing the backing wrong side up, followed by the batting, and then the quilt top, right side up. Baste.
3. Quilt as desired. We chose a pantograph with softened interlocking rectangles spanning the quilt.
4. Sew the binding strips together with diagonal seams to create a straight-grain binding strip. Fold the strip in half lengthwise and bind the quilt using the double-fold binding method.

RESOURCE

Pantograph, City Windows by Apricot Moon Designs, apricotmoon.com

MODERNQUILTRELISH.BLOGSPOT.COM

CURIOSITIES QUILT



by **AGF STUDIO**

[from page 57]

This simple but charming block really pops when created in two variations. The white makes the color of the prints sing. Play around with the blocks to create your own arrangement.

MATERIALS

Block size $12'' \times 12''$

Finished quilt $72'' \times 60''$

- Fabric for quilt top (I used Curiosities by Jeni Baker for Art Gallery Fabrics.)
 - Fabric A (white/blue), $\frac{1}{2}$ yd.
 - Fabric B (navy/red), $\frac{1}{2}$ yd.
 - Fabric C (orange fireflies), $\frac{1}{2}$ yd.
 - Fabric D (pink), $\frac{1}{4}$ yd.
 - Fabric E (circle floral), $\frac{1}{2}$ yd.
 - Fabric F (light blue fireflies), $\frac{1}{2}$ yd.
 - Fabric G (aqua bunnies), $\frac{1}{2}$ yd.
 - Fabric H (navy fireflies), piecing and binding, $\frac{3}{4}$ yd.
 - Fabric I (teal print), $\frac{1}{2}$ yd.
 - Fabric J (yellow fireflies), $\frac{1}{2}$ yd.
 - Fabric K (white solid), 2 yds.
- Backing, $3\frac{3}{4}$ yds.
- Batting, twin size



DIRECTIONS

All seams are $\frac{1}{4}$ ".

See "Sewing Basics" for more information.

WOF = width of fabric

1. Cut the fabric following the cutting chart. Set aside the binding strips for later.

2. Using the $3\frac{7}{8}$ " \times $3\frac{7}{8}$ " squares, create HSTs. Pair a white Fabric K square with another colored square, right sides together. Draw a diagonal line from 1 corner to the other. Sew $\frac{1}{4}$ " from each side of the drawn line. Cut along the drawn line. Press the seam open. (figure 1) Make 240 HSTs. Keep similar fabrics sorted together.

CREATE THE BLOCKS

Block variations are created by how the white in each HST is oriented. Block A has the white triangles pointing in, making an X in the background, and uses a colored fabric for the side rectangles. Block B is the opposite, with the white triangles pointing out—the colored fabric makes the X—and white side rectangles. (figure 2) Making the units and assembling the blocks is the same. Refer to the **Quilt Assembly Diagram** for fabric and block placement.

1. Create 2 side panels by sewing an HST to the top and bottom of a side rectangle of the same fabric. (figure 3)

2. Make a Flying Geese unit by sewing 2 HSTs together with the same fabric facing. Make 2. (figure 4)

cutting chart

Fabric	Pieces to cut from each fabric			Binding
	Half-square triangles (HSTs)	Side panels	Block centers	
	$3\frac{7}{8}$ " \times $3\frac{7}{8}$ "	$3\frac{1}{2}$ " \times $6\frac{1}{2}$ "	$6\frac{1}{2}$ " \times $6\frac{1}{2}$ "	
A	12	12	—	—
B	12	—	6	—
C	24	—	—	—
D	—	—	6	—
E	12	—	6	—
F	12	12	—	—
G	24	—	—	—
H	—	—	6	7 @ $2\frac{1}{4}$ " \times WOF
I	12	12	—	—
J	12	—	6	—
K	120	24	—	—

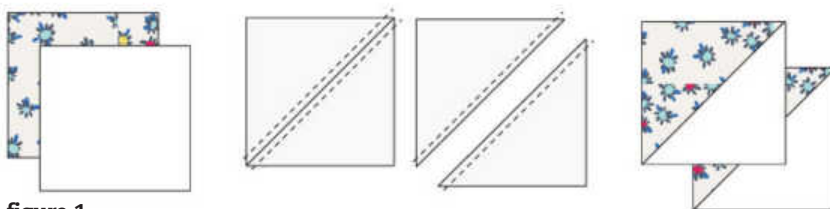


figure 1



Block A

Block B

figure 2



figure 3



figure 4

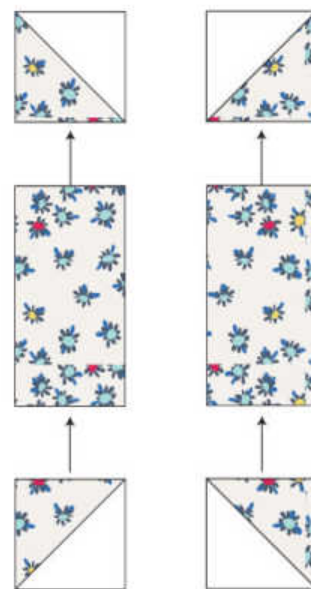


figure 3



3. Create the center panel by sewing a Flying Geese unit to the top and bottom of a block center square.

(figure 5) Sew the side panels to the center panel. (figure 6) Make 30 blocks.

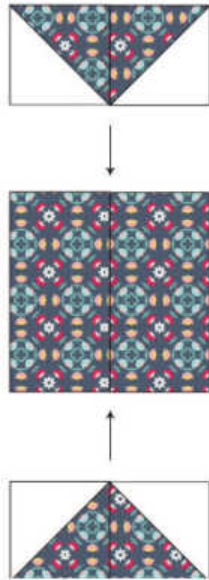


figure 5

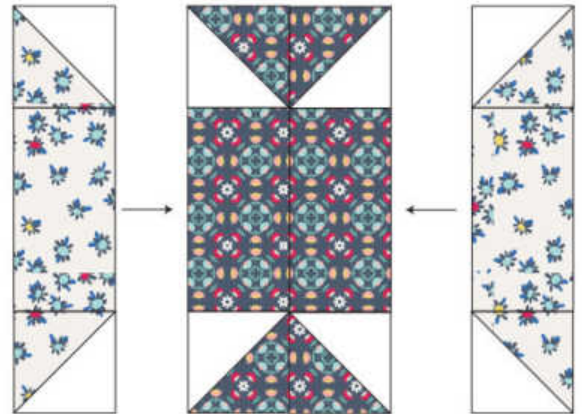


figure 6

COMPLETE THE QUILT

1. Arrange the blocks, following the Quilt Assembly Diagram. Sew the blocks together in rows. Sew the rows together.

2. Trim the selvages from the backing fabric. Cut the fabric length in half and sew it together along the long edge, creating a large rectangle. Press the seam open. Make a quilt sandwich by placing the backing wrong side up, followed by the batting, and then the quilt top, right side up. Baste.

3. Quilt as desired.

4. Join the 2¼" binding strips with diagonal seams to create a straight-grain binding strip. Fold the strip in half lengthwise and bind the quilt using the double-fold binding method.

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Quilt Assembly Diagram

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MAGIC CARPET RIDE QUILT



by **HOLLY HICKMAN** [from page 60]

Inspired by my favorite rug, I've combined stacks of one of my favorite quilt blocks, Flying Geese, with a striking collection of fabrics to create a Magic Carpet Ride. If you wish, add tassels to the corners and dream of far-away adventures.

MATERIALS

Block Size 6" x 12"

Finished size 71" x 48"

- Fabric for quilt top
 - 1 Layer Cake™ (42 squares, 10" x 10") (I used Tucker Prairie by 1Canoe2 for Moda.)
 - Background, newsprint, 2¼ yds. (I used Modern Backgrounds—Paper by Zen Chic for Moda.)
 - Border, teal print, ¼ yd.
- Binding, ⅝ yd.
- Backing, 3 yds.
- Batting, 78" x 54"

cutting chart

Fabric	WOF strips	Sub-cut	Create triangles/Use
Background, newsprint	8 @ 6⅞"	40 @ 6⅞" x 6⅞"	Cut each square on the diagonal/ 80 HSTs.
	1 @ 4¼"	8 @ 4¼" x 4¼"	Cut each square on both diagonals/ 32 QSTs.
	3 @ 2½"	—	Join with diagonal seams to make a single strip for the top and bottom borders.
	2 @ 4¼"	9 @ 4¼" x 4¼"	Cut each square on both diagonals/ 36 QSTs/Pieced border.
Teal fabric	2 @ 4¼"	9 @ 4¼" x 4¼"	Cut each square on both diagonals/ 36 QSTs.
	3 @ 2½"	2 @ 2½" x 48"	Join with diagonal seams to make a single strip for the top and bottom borders.
Binding	7 @ 2½"	—	Join with diagonal seams to make a single strip

DIRECTIONS

All seams are ¼".

Press seams toward the dark fabric, except where noted.

See "Sewing Basics" for more information.

WOF = width of fabric

HST = half-square triangle

QST = quarter-square triangle

CUT THE FABRIC

1. Trim 40 Layer Cake squares to 7¼" x 7¼". Cut each square on both diagonals to create 4 QSTs. Keep the sets together. (160 total QSTs)
2. Use the cutting chart to cut the remaining fabric. Label the pieces.

MAKE BLOCKS + BORDERS

1. Select 2 sets of 4 matching 7¼" QSTs, plus 4 background 6⅞" HSTs.
2. Assemble Block A as shown in **figures 1–2**. Press toward the outer triangles. The unfinished block will measure 12½" x 6½".
3. Reversing the colors, use the remaining triangles to assemble Block B. (**figure 3**)
4. Make 20 Block A and Block B sets.
5. For the pieced border, sew alternate pieced border and background QSTs. Cut 2 of the QSTs in half and add a 2⅜" border HST to each end. Make 2 pieced borders. (**figure 4**)

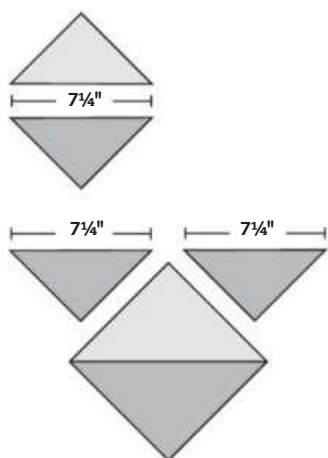


figure 1

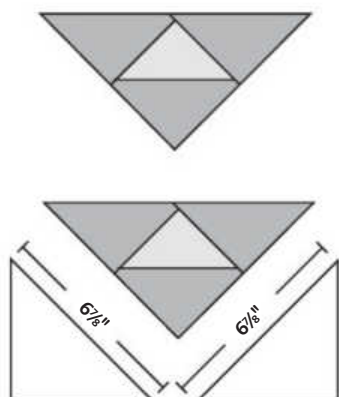
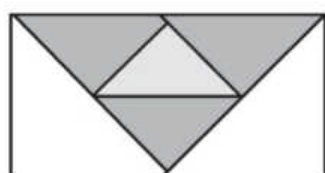
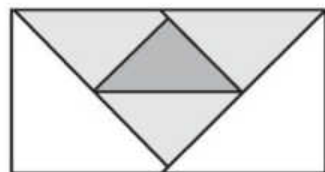


figure 2



block A



block B

figure 3

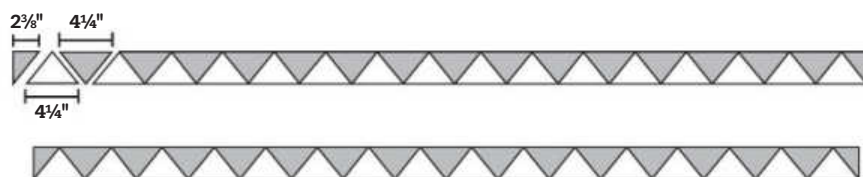
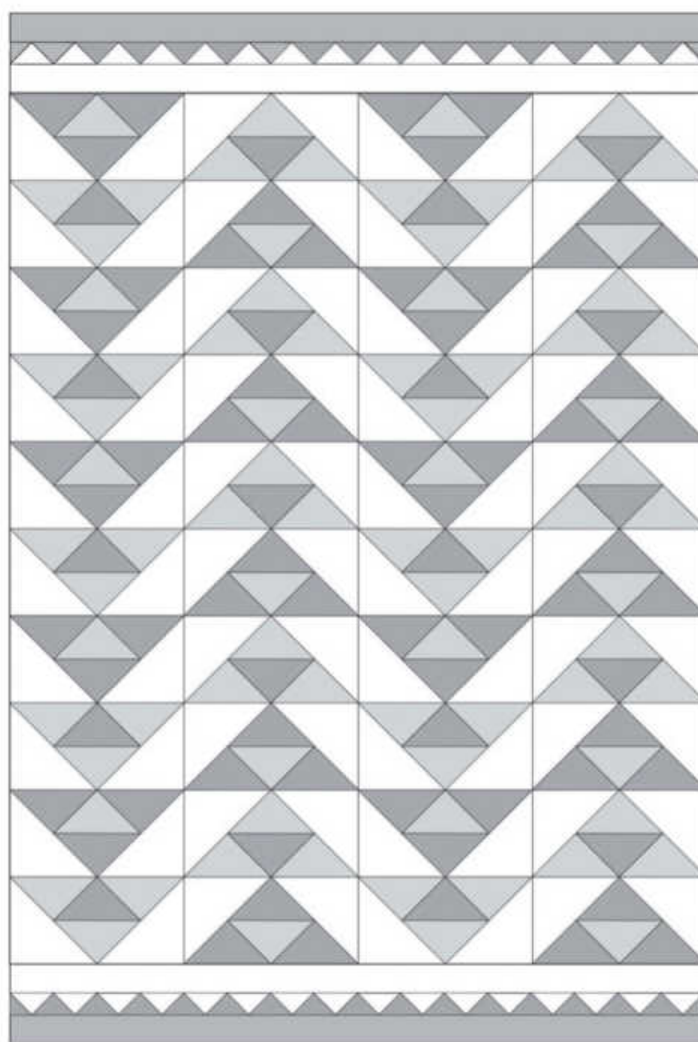


figure 4



Illustrations by Holly Hickman

Quilt Assembly Diagram

ASSEMBLE THE QUILT

1. Following the **Quilt Assembly Diagram**, arrange and sew 4 columns of 10 blocks each. Note the positioning of the coordinating Block A and Block B units. Reverse the direction of the blocks in each column. Press.
2. Join the columns.

3. Sew a $2\frac{1}{2}$ " x $48\frac{1}{2}$ " newsprint border strip to the top and bottom of the quilt. Press.

4. Sew a pieced border to the newsprint border strip to the top and bottom of the quilt. The background triangles should be next to the newsprint border.



5. Sew a 2½" x 48½" teal border strip to the top and bottom of the quilt. Press.

6. Trim the selvages from the backing fabric. Cut the fabric length in half and sew it together along the long edge, creating a large rectangle. Press the seams open.

7. Make the quilt sandwich by placing the backing wrong side up, followed by the batting, and then the quilt top, right side up. Baste.

8. Quilt as desired.

9. Fold the binding strip in half lengthwise and bind the quilt using the double-fold binding method.

SPOKES AND FLOWERS PILLOW



by **CINDY LUBY** [from page 61]

This colorful and organic fabric collection inspired me to depart from straight edges and play with patterns and curves. The manageable size of this project makes it easy for novices to practice and the resulting creative curves will add energy and vibrancy to any room.

MATERIALS

Finished size 17" x 17"

- Templates A–C, provided on insert
- Template material
- Fabric for pillow top (I used fabrics from Kaffe Fassett's 2015 Collective Collection for Westminster Fabrics.)
 - Wedges, floral and "stripe", ¼ yd. each
 - Corners, blue print, fat quarter (18" x 22")
 - Center medallion, 5" x 5"
- Pillow back, ⅝ yd.
- Fusible batting, 2 squares, 20" x 20"
- Muslin, ⅝ yd.
- Zipper, 12"
- Pillow form, 18" x 18"

Optional

- Acrylic 15° wedge template

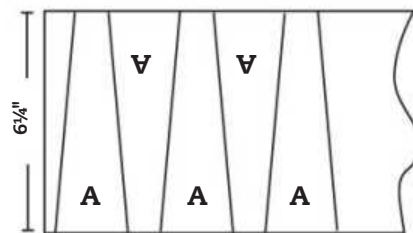


figure 1

DIRECTIONS

All seams are ¼", unless noted.

See "Sewing Basics" for more information.

CUT THE FABRIC

1. Trace the templates onto template material and cut them out.

2. From the floral and the "stripe" fabrics, use template A (or the acrylic 15° wedge) to cut 12 wedges from each print.

TIP: For efficient use of fabric, cut a 6¼" width-of-fabric strip. After cutting the first wedge, reverse the template and continue cutting down the width of the strip. (**figure 1**)

3. From the blue print, use template B to cut 4 corner pieces

4. For the center medallion, fussy cut a 4" diameter circle with template C.

5. From the backing fabric, cut a 20" x 20" square.

6. From the muslin, cut 2 squares, 20" x 20".

MAKE THE PILLOW FRONT

1. Starting from the wider edge, sew 1 stripe wedge to 1 floral wedge. Press seam open. Make 12 sets.

NOTE: The wedges will not meet in the center. The empty area will be covered by an appliqué.

2. Sew 3 wedge sets together to form a quarter circle. Make 4 pieced-wedge units.

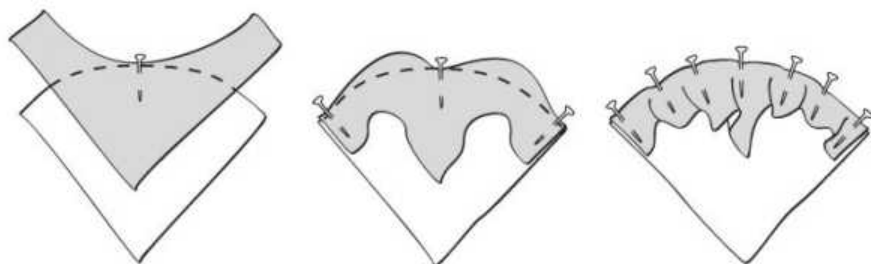


figure 2

3. Pair a corner piece (template B) with a pieced-wedge unit. Fold the curve of the corner unit in half to find the center and lightly finger press. Pin the center of the corner unit to the center seam line of the wedge unit. Pin the outside edges of the corner to the sides of the wedge unit, ensuring the straight edges match. Add additional pins as necessary. (figure 2)

4. Using a $\frac{1}{4}$ " seam, slowly and evenly sew the curve. Press the seam toward the corner piece. Make 4.

5. Following the **Assembly Diagram**, sew the 4 units together. Sew from the outside edge toward the center, which will have an empty space. Press.

6. Layer the pillow top, fusible batting, and muslin. Fuse.

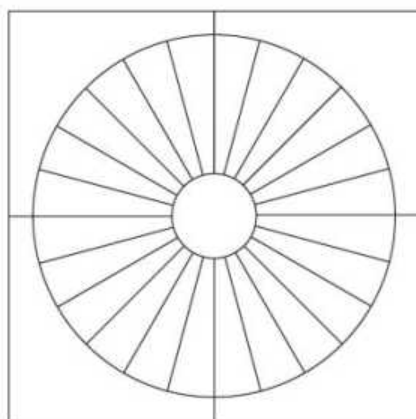
7. Press $\frac{1}{4}$ " under around the circumference of the center circle. Appliqué over the center opening as desired. I used a machine buttonhole stitch.

8. Trim the pillow top to 18" x 18".

ASSEMBLE THE PILLOW

1. Layer the pillow backing, remaining fusible batting, and muslin. Fuse. Trim the pillow back to 18" x 18".

2. Press under $\frac{1}{2}$ " along 1 edge of the pillow top. With right sides together, center and align the zipper tape with the raw edge of the pillow. To keep the ends of the zipper tape out of view,



Assembly Diagram

fold them in toward the raw edge of the pillow. Sew the zipper to the pillow front.

3. Sew the other side of the zipper tape to the pillow back, using the same method.

4. With the zipper half way open, align the pillow back to the pillow top. Starting at the base of the zipper, use a $\frac{1}{2}$ " seam and sew around the perimeter, ending at the top of the zipper tape. Backstitch at the beginning and the end of the seam.

5. Turn the pillow right side out. Insert the pillow form.

CINDYLUBYDESIGNS.COM

PALACE FLOOR TABLE RUNNER



by **CARL HENTSCH** for **TULA PINK**
[from page 62]

This striking table runner borrows its design from a palace floor tile and features fabrics from Tula Pink's Elizabeth collection for FreeSpirit.

MATERIALS

Finished size 13" x 38"

KIT: KEEPSAKEQUILTING.COM/TULA-PINK

- Fabrics A & B, $\frac{3}{8}$ yd. each
- Backing, $\frac{1}{2}$ yd.
- Binding, $\frac{1}{4}$ yd.
- Triangle template, provided on insert OR Creative Grids 6" Flying Geese & 45°/90° Triangle Ruler
- Batting, $\frac{1}{2}$ yd. (18" x 40")

DIRECTIONS

All seams are $\frac{1}{4}$ ".

See "Sewing Basics" for more information.

WOF = width of fabric

CUT THE FABRIC

1. From fabrics A and B, cut 6 strips, each 2" x WOF (12 strips total).

2. From the binding fabric, cut 3 strips $2\frac{1}{2}$ " x WOF.

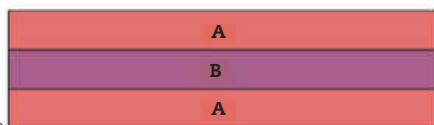


figure 1

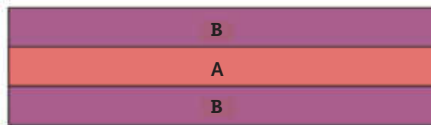


figure 2

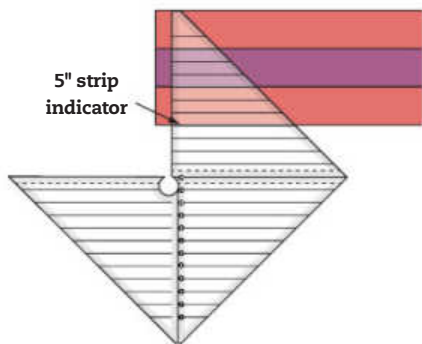


figure 3

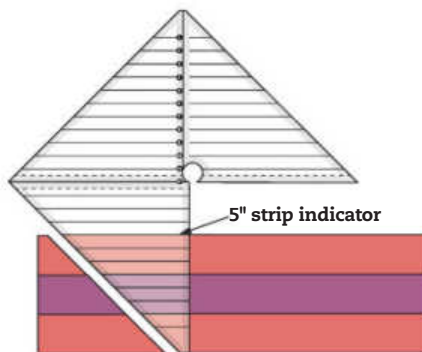


figure 4

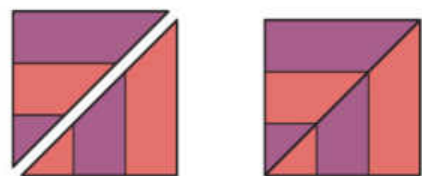


figure 5

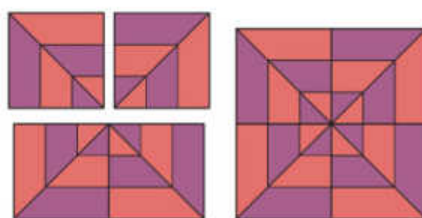


figure 6

ASSEMBLE THE BLOCKS

1. Sew the strips of fabric A and B together along the long edges to create an A/B/A strip set. (figure 1) Make 2 A/B/A sets.

NOTE: Carefully line up the strips when you are sewing them.

2. Sew the remaining fabrics strips together to make 2 B/A/B sets. (figure 2)

3. Place an A/B/A set *right side up* and align the flat tip of the ruler (or the template provided) with the top edge of the strip. (figure 3) The 5" strip indicator will line up with the bottom edge of the strip set.

4. Cut on the right and left sides of the ruler template with a rotary cutter. Rotate the ruler 180°. Line the

diagonal side of the triangle up with the last cut edge of the fabric strip, with the flat tip of the ruler aligned with the bottom edge of the fabric strip. (figure 4) Cut along the right side of the ruler/template. Cut triangles from the entire length.

5. Continue cutting along the second A/B/A strip set until you have 20 triangles.

6. Repeat using the B/A/B sets, starting with the strip set *wrong side up* on the cutting mat. Cut 20 triangles.

7. Arrange the triangle units as shown and sew them into 5" x 5" units. (figure 5) Make 16 units.

8. Sew 4 units together to create a 9½" x 9½" block. (figure 6) Make 3 blocks.

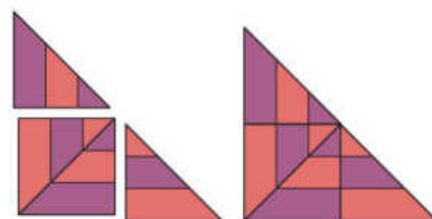


figure 7

side-setting triangle
Make 4.

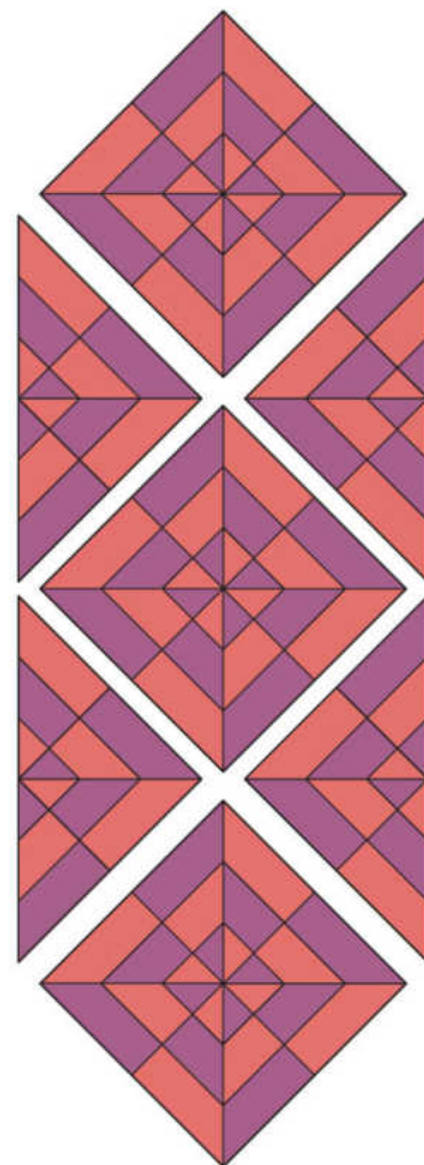


figure 8



9. Sew the 4 remaining 5" x 5" units with the remaining triangles to make the side-setting triangles. (figure 7) Make 4.

10. Arrange the blocks and side-setting triangles as shown. (figure 8) Sew the block into diagonal rows. Sew the rows together.

FINISH THE TABLE RUNNER

1. Press the table runner top and backing well.

2. Layer the backing wrong side up, batting, and quilt top right side up. Baste.

3. Quilt as desired. Trim the top, excess batting, and backing to the same size.

4. Sew the binding strips together using diagonal seams to make a continuous length measuring 110".

5. Fold and press the strip in half lengthwise with the wrong sides together.

6. Sew the binding to the front of the quilt, with raw edges aligned. Miter the corners.

7. Turn the folded edge to the back, and hand stitch in place.

POLKA DOT HAND TOWELS



by **VIVIKA HANSEN DENEGRÉ**
[from page 63]

I love linen hand towels. By adding a pop of color with the appliqués and a few hand stitches, I have the towels I love, or a great housewarming gift.

MATERIALS

Makes 2 towels

Finished size 18" x 25"

- Fabric
 - Linen, $\frac{3}{4}$ yd.
 - Cotton prints, 1–2 fat quarters (18" x 22")
 - Coordinating cotton solid, fat quarter
- Fusible web, $\frac{1}{2}$ yd. (20" wide)
- Fabric-safe marker
- Embroidery floss
- Hand sewing needle

Optional

- 1" circle die cutter
- Spray bottle with water (for pressing)

DIRECTIONS

All seams are $\frac{1}{4}$ ".

See "Sewing Basics" for more information.



figure 1

PREPARE THE FABRIC

1. Press the linen to ensure it is straight and on grain.

TIP: Linen can be a stubborn fabric to press. To make it easier, spritz the fabric with water—and let it absorb for a minute or 2—before pressing.

2. Cut 2 rectangles, each 19" x 23".

3. Press 1 short edge to the wrong side by $\frac{1}{4}$ ". Press in another $\frac{1}{4}$ ", enclosing the raw edge. Edgestitch close to the fold.

CREATE THE FABRIC BAND

1. From the print fabric, cut a strip 8" x 19". Press both long edges to the wrong side by $\frac{1}{4}$ ". Press the strip in half lengthwise, wrong sides together, matching the folded edges.

2. From the solid fabric, cut a strip 1" x 19". With wrong sides together, press that strip in half lengthwise to create a flange. Align and pin the raw edges of the flange with the raw edge opposite the hemmed edge of the linen piece. Baste in place.

3. Slide the basted raw edge of the towel between the folded edge of the fabric band and pin in place. A $\frac{1}{4}$ " of the flange should be exposed. Edgestitch the band just below the flange.

4. Trim the band edges flush with the raw side edges.

5. Finish the side edges of the towel as in step 1.

6. Repeat to make the second towel.

EMBELLISH THE TOWEL

1. From the print and solid fabrics, cut 1 strip 5" x 20" from each. Press the fusible web to the wrong side of the fabric.

2. Using scissors or a die cutter, cut a dozen 1" circles from each fabric.

NOTE: Some circles might be extra.

3. Arrange the circles as desired and fuse in place. Machine stitch around each circle to secure the edge.

NOTE: On the first towel I spaced the circles 3" apart and in rows 3" apart, staggering the dots. On the second towel, I embroidered the starburst, and then placed the dots at the end of the embroidered lines—plus a few extra for fun.

4. Add the hand embroidery. For the first towel, I used a simple running stitch and variegated floss, stitching around the dots about ¼" beyond the edges, then adding another row of embroidery just beyond. **(figure 1)** For the other towel, I embroidered 4 lines, 12" each, all intersecting in the middle of the towel, also using with a simple running stitch.

NOTE: Since I was following the dots or stitching straight lines, I didn't mark the linen before stitching. If you've chosen a more involved stitch pattern or are more comfortable marking the fabric first, that certainly works as well. Do be aware that some markers become permanent when exposed to heat, so do not press until you've removed the marks. Follow the manufacturer's instructions, and test if you are uncertain.

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FLOWERING SNOWBALL PILLOW



by **ANGELA PINGEL** [from page 64]

Make this pillow your next curved piecing project. An alternative color layout for the flowering snowball design creates a true eye catcher—and is surprisingly manageable by simply following the sewing sequence. This may just well become your favorite new pattern!

MATERIALS

Finished size 24" x 24"

Block size 6" x 6"

- Fabric for pillow top
 - Background, low-volume prints, ½ yd.
 - Snowballs
 - Solid, 1 fat eighth (11" x 18"), black
 - Prints, 1 fat eighth each of 2 different prints in the following colors (10 total): lime, aqua, pink, red, and navy
 - Solids, 1 fat eighth each in the following colors: lime, aqua, pink, and red
 - Solid, 1 fat quarter (18" x 22"), navy
- Muslin lining, 1¼ yds.
- Pillow back, ¾ yd.
- Templates A–C, provided on insert

- Template material
- Batting, 26" x 26" or craft size
- Pillow form, 24" x 24"
- Point turner

Optional

- Hook-and-loop tape, 1" x 8"

DIRECTIONS

All seams are ¼".

See "Sewing Basics" for more information.

WOF = width of fabric

CUT THE FABRIC

1. Use the cutting chart to cut the pieces. Label the pieces.

MAKE THE PILLOW TOP

1. Following the **Assembly Diagram**, arrange the cut pieces on a design wall or work surface to stay organized.

2. Sew low-volume, template A pieces to the opposite sides of a template C black square. **(figure 1)** Press seams toward the center. Make 16 A/C/A units.

3. Sew a solid template B piece to each side of a coordinating print template A. **(figure 2)** Press seams toward the solid fabrics. Make 12 B/A/B units for each solid/print color combination, except for navy (16 B/A/B units).

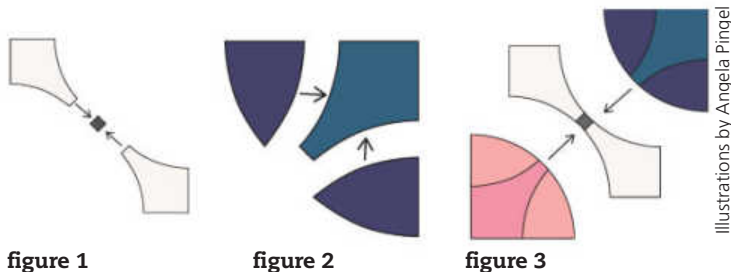
4. Arrange the pieced units to form blocks as shown in the **Assembly Diagram**.

5. Sew the B/A/B units to each side of the A/C/A unit to make the blocks. Press seams toward the solid fabrics. **(figure 3)**

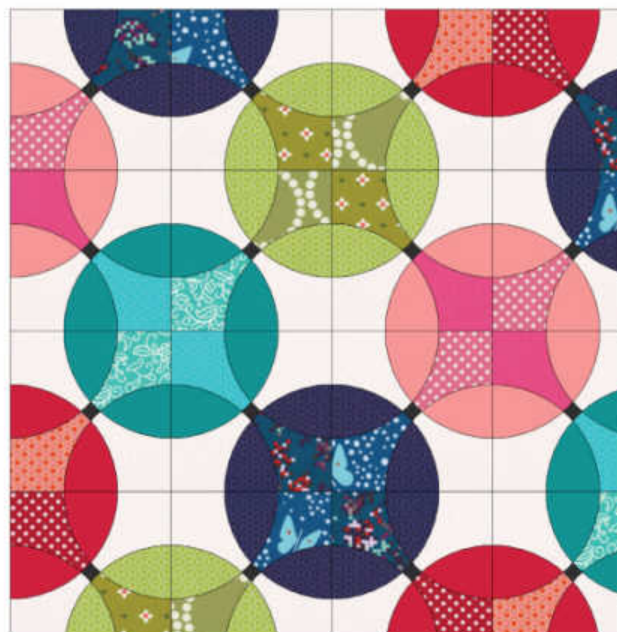
NOTE: Continue to refer to the **Assembly Diagram** when arranging the blocks. It is the color flow that builds the seamless-looking curved pattern.

6. Sew the blocks into rows and the rows into the pillow top, matching key seams. Press the seams open.

Use	Template/ Dimension	Fabric	Quantity
Background	Template A	Low-volume prints	32
Prints/ Blocks	Template A	Lime #1	3
		Lime #2	3
		Aqua #1	3
		Aqua #2	3
		Pink #1	3
		Pink #2	3
		Red #1	3
		Red #2	3
		Navy #1	4
		Navy #2	4
Solids/ Blocks	Template B	Lime	12
		Aqua	12
		Pink	12
		Red	12
		Navy	16
Block	Template C	Black print	16
Muslin lining	26" x 26"	—	1
	14" x 24½"	—	2
Pillow back	14" x 24½"	—	2
Batting	26" x 26"	—	1



Illustrations by Angela Pingel



Assembly Diagram

7. Layer the pillow top, batting, and muslin. Baste.

8. Quilt as desired. I quilted concentric circles to emphasize the snowball curves.

9. Trim the quilted pillow top to 24½" x 24½".

FINISH THE PILLOW

1. Sew the 24½" edges of a muslin lining and a backing rectangle together. Press with the wrong sides together. Make 2. Edgestitch along the seam.

2. Overlap the backing sections with the seams in the center to form a

24½" x 24½" square. Baste the sides of the overlapped raw edges.

Optional: Cut the hook-and-loop tape into 4" pieces and sew to the overlap.

3. With right sides together, align the pillow front and the backing. Pin.

4. Sew around the entire perimeter of the pillow. Trim corners. Turn right side out and press gently. Use a point turner to push out corners of the pillow.

5. Insert the pillow form.

CUTTOPIECES.BLOGSPOT.COM

LEARN MORE



Master curved piecing with Angela Pingel in her Quilting Arts Workshop™ video, "Sewing Techniques for Accurate Curved Piecing" available at **SHOP.QUILTINGDAILY.COM.**

THERE'S NO PLACE LIKE HOME

IMPROV CROSS PATCHWORK QUILT



by **DARCI ALEXIS** [from page 66]

By using fabrics that worked well together, I was able to create a beautiful quilt using only one block—a cross block that lent itself to improv techniques. This quilt is easily adapted to the size you like, simply by increasing or decreasing the number of blocks and rows.

MATERIALS

Finished quilt 63" × 55"

- Fabric for the quilt top,
 - Prints, $\frac{3}{4}$ yd. of 6 different prints (I used the Haiku collection from Monaluna.)
 - Solids, $\frac{3}{8}$ yds. each 6 solids, (I used the Solids collection from Monaluna.)
- Batting, 70" × 60"
- Backing, $3\frac{1}{2}$ yds.
- Binding, $\frac{1}{2}$ yd.

DIRECTIONS

All seams are $\frac{1}{4}$ ".

See "Sewing Basics" for more information.

WOF = width of fabric

CUT THE FABRIC

1. From each of the prints, cut 21 squares 6" × 6". (126 total squares)

NOTE: Because the number of blocks in each row will vary, you may need a few more squares—or might have a few left over.

2. From the solids, cut WOF strips in varying widths. I cut mine from $\frac{3}{4}$ " to $1\frac{1}{2}$ " wide. (**figure 1**)

NOTE: The finished blocks are small so the narrower strips show off more of the prints.

3. Make an angled cut through the middle of a 6" square. (**figure 2**)

4. Cut a piece of a strip $1\frac{1}{2}$ " longer than the slash. (**figure 3**)

5. Sew the strip to each side of the square. Press the seams toward the print.

6. Make another slash that crosses the first cut. Cut another strip of the same color strip and sew it into the new cut. Press. (**figure 4**)

7. Trim the block so the width is 6". Do not trim the length. (**figure 5**)



figure 1

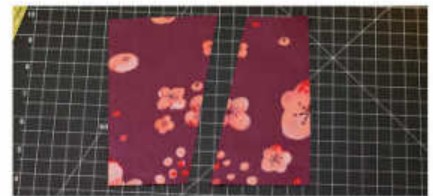


figure 2



figure 3



figure 4



figure 5

Process photos by Darci Alexis

Single Improv— or Double!

I absolutely love the spontaneity of improvisational quilting. In this quilt, I used improv in 2 ways—with the angled cutting of the blocks to insert the cross strips and trimming only the width of the blocks to 6". Because only the width is trimmed, blocks will range from 6" × 6" to 6" × 7".

If you make the quilt with the single improv look, trim the blocks to 6" × 6" before sewing the rows together. When you sew the rows into the quilt top, match and nest the seam intersections. A quilt that is 12 blocks × 10 blocks will be 66" × 55".

The beauty of adding a little improv to your quilting is the choices really are up to you!

NOTE: Because the width of the insert strips varies, the length of the blocks will vary. (See sidebar Single Improv—or Double! for an alternate method to trimming the blocks.)

8. As you trim the blocks, start arranging them on a design wall, aligning the 6" edges. Make 10 vertical rows, each with 12 blocks. When you like your layout, sew the 6" sides together for each row. Press the seams for each row in opposite directions.

9. Align the top edges. Sew the rows together.

NOTE: Because the blocks are different sizes, most of the blocks will not align horizontally and, at this point, the bottom of the quilt will have an uneven edge.

10. Trim the quilt to 63" × 55".



NOTE: Because the width of the blocks is consistent, the width of the quilt should already be 55".

11. Trim the selvages from the backing fabric. Cut the yardage in half and sew the 2 pieces together along the long edge. Press the seam open.

TIP: If you have leftover cross blocks, incorporate them into the backing.

12. Layer the backing wrong side up, followed by the batting, and then the quilt top, right side up. Baste.

13. Machine quilt as desired. I used random horizontal serpentine quilting lines for this quilt.

14. To make double-fold binding, cut 7 strips 2¼" × WOF. Remove the selvages from the binding strips and sew them together with a diagonal seam, trimming and pressing these seams open, to create 1 long strip. Fold the binding in half, wrong sides together, along the entire length of the strip. Press. Bind as desired.

DARCISEWS.COM

APPLIQUÉ BIRD QUILT



by **ROSEMARIE DEBOER** [from page 67]

Everyone needs a little advice now and then. This mother bird shares her wisdom with her fledgling. Carrie Bloomston's collection from Windham Fabrics—aptly named Story—helps frame the conversation.

MATERIALS

Finished size 50" × 41"

KIT: SHOP.QUILTINGDAILY.COM/MPKIT

- Fabric for quilt top
 - Center blocks, 7 fat quarters
 - White, 1¼ yds.
 - Border print, 1¾ yds. (assumes a usable width without selvages of 43")
- Appliqué fabric, ¾ yd.
- Bird appliqué, provided on insert
- Binding (cut from border prints)
- Backing, 1½ yds.
- Batting, 60" × 45"

cutting chart

Use	Fabric	Size	Quantity	Notes
Blocks/backing strip	White	4" × 4"	56	Includes a few extra squares for design options.
		3½" × 3½"	28	
	Fat quarters	4" × 4"	56 total (8 per print)	
		3½" × 3½"	28 total (4 per print)	
		5" × 9"	7 (1 per print)	
Side borders	Border print	4½" × width of fabric	2	Trim to 42½".
Top border		4½" × 41½"	1	Remove the selvages, then cut the top and bottom borders along the length of the fabric.
Bottom border		4½" × 41½"	1	
Bird appliqué	Navy	21" × 40"	1	

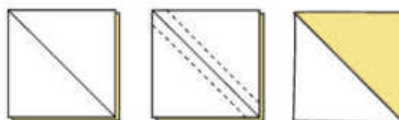


figure 1

DIRECTIONS

All seams are ¼".

See "Sewing Basics" for more information.

ASSEMBLE THE CENTER PANEL

1. Use the cutting chart to cut the pieces. Label the pieces.
2. Sew a 3½" × 3½" white and a 3½" × 3½" print square together along 1 edge. Make 28 sets.
3. To make the half-square triangles (HSTs), pair a 4" × 4" white and a 4" × 4" print square. On the white square, draw a diagonal line from corner to corner. Sew ¼" from both sides of the marked line. Cut along the line. Press the seam toward the print. Trim to 3½" × 3½". Make 110 HSTs.

(figure 1)

4. Arrange the full square sets and the HSTs in 14 rows of 11 blocks each.

NOTE: I did this in a fairly random fashion, rearranging only to keep any matching fabrics from being next to each other. To keep the background from looking too diagonal, intersperse the solid square sets among the HSTs.

5. Sew the blocks into rows. Press seam allowances in alternate directions for each row.

6. Sew the rows into the quilt top, nesting the seam allowances.

ADD THE BORDERS + QUILTING

1. Sew the left and right borders to the sides of the quilt.
2. Sew the sky to the top of the quilt, and the fish to the bottom. Press.
3. Remove the selvages from the backing fabric. Cut the backing piece in half lengthwise. Sew the backing rectangles together along the 5" side. Sew the strip between the 2 halves of backing fabric. Press.
4. Make the quilt sandwich by placing the backing wrong side up, followed by the batting, and then the quilt top, right side up. Baste.



5. Quilt as desired. I quilted random vertical lines on the center panel using 3 different thread colors. On the border I did free-motion quilting around the houses, added some star outlines in the sky, and made wavy lines for the fish to swim in.

APPLIQUÉ THE BIRDS

1. Enlarge and print out a full-size template of the bird appliqué. Cut out the appliqué.

NOTE: If using a needle-turn method, add the necessary seam allowance.

2. Using your preferred appliqué method, appliqué the bird to the top of the quilt.

NOTE: I love hand stitching, so I used a needle-turn method, but working

with fusibles or a raw-edge method would work just as well.

BIND THE QUILT

1. Cut 2¼" strips from the sky, fish, and house edges of the border fabric.

2. Join the strips with diagonal seams to create a single binding strip.

3. Fold the strip in half lengthwise and bind the quilt using the double-fold binding method.

TIP: Pay attention to where the different fabrics line up. I sewed the sky on first, and then added the house strip where the sky ended. By working carefully around the quilt, the binding will blend seamlessly with the border prints.

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MASON JAR LABELS



by **ROSEMARIE DEBOER** [from page 68]

In a pickle about your pickles? Wonder no more! These fun labels add a touch of color and information to your canning jars. They also add a little flair to a gift from your garden's bounty as you share with friends and neighbors.

MATERIALS

Fits a standard quart jar

Makes 3 labels

- Fabric, 2 fat eighths, (11" × 18") (I used Hazel by Cluck Cluck Sew for Windham Fabrics.)
- Vinyl, 12 gauge, 5" × 10" (I used C&T Premium Vinyl.)
- Batting, 12" × 14"
- Elastic, 1" × 12"
- ½" Clover bias tape maker

DIRECTIONS

All seams are ¼".

See "Sewing Basics" for more information.

CUT THE FABRIC

1. Cut 3 rectangles 10½" × 3½" from each of the fat eighths and from the batting.

2. Cut ⅞" bias strips from 1 of the fat eighths.

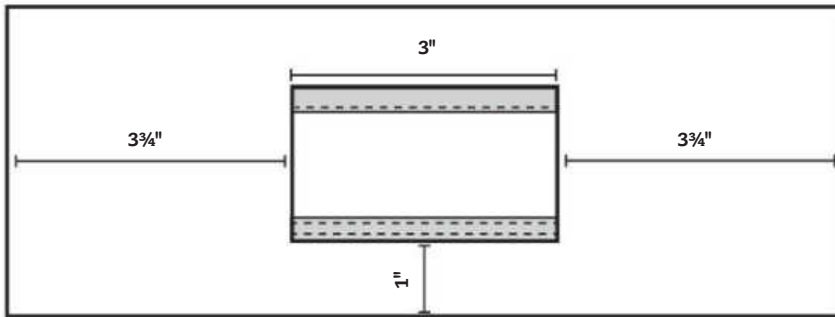


figure 1

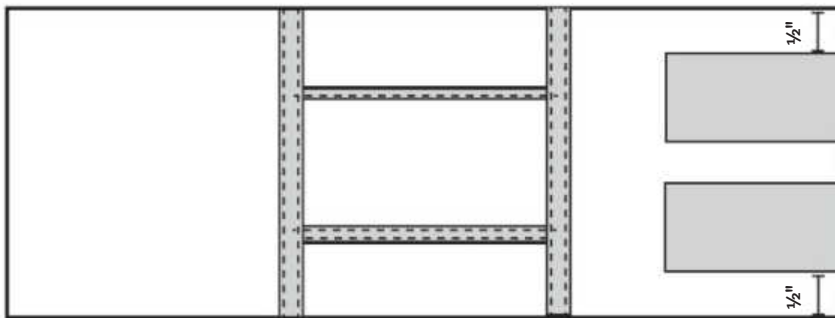


figure 2

NOTE: I was able to get 10" strips, so needed 6 strips. The pieces needed are under 4", so if your strips are shorter, that's fine.

3. Cut 3 rectangles $1\frac{3}{4} \times 3$ " from the vinyl.

4. Cut the elastic into 2" lengths, 6 pieces total.

ASSEMBLE THE LABELS

1. Make single-fold bias tape from the bias strips.

NOTE: Don't bother to join the strips; the pieces needed are only 4".

2. Fold the bias strips and bind the 2 long edges of the vinyl rectangle.

3. Center the vinyl rectangle 1" up from the bottom of the exterior piece. (figure 1) Edgestitch along the bottom of the vinyl.

4. Place 2 more bias strips vertically to enclose the sides of the vinyl. Edgestitch along both sides. Pin the 2" lengths of elastic $\frac{1}{2}$ " from the top and the bottom of the label. (figure 2)

5. Layer the exterior and the lining, right sides together, with the batting. Sew the long edges and the short edge with the elastic.

6. Turn the label right side out. Press under $\frac{1}{2}$ " on the unstitched end.

7. Insert the ends of the elastic into the open end. Edgestitch to secure the elastic.

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CANVAS TOTE



by **ROSEMARIE DEBOER** [from page 69]

Too many tote bags? Never heard of such a thing. Find some trendy fabric, and whip up a few for yourself and your friends. A thoughtful design feature encloses the side seams before the bag is sewn together making the inside as beautiful as the outside—with no extra steps!

MATERIALS

Finished size 15" × 17", plus handles

- Fabric for the tote (I used the Rain Walk collection by Anna Graham for Cloud 9 Fabrics.)
 - Exterior, canvas, $\frac{5}{8}$ yd.
 - Lining, quilting cotton, $\frac{5}{8}$ yd.
- Batting, 7" × 7"
- Handles, cotton strapping, 3 yds.

DIRECTIONS

Use $\frac{1}{2}$ " seams unless noted otherwise.

See "Sewing Basics" for additional information.

CUT THE FABRIC

1. Cut 2 pieces of linen for the exterior, each 20" × 17".
2. From the lining fabric, cut a piece 20" × 30".
3. For the pocket, cut a $4\frac{1}{2} \times 7$ " rectangle from the exterior and a $10\frac{1}{2} \times 7$ " rectangle from the lining.

ASSEMBLE THE TOTE

1. Sew the short (20") edges of the 2 exterior pieces, right sides together. Press the seam open and lay flat, right side up.

2. With right sides together, place the lining piece on top of the exterior piece. Sew the 20" lining edges to the 20" exterior edges to create a tube. Press the seam toward the lining.

3. On a flat surface, smooth out the tube so that the bottom seam of the tote is centered. Pin.

NOTE: Since the lining is cut shorter than the outer fabric, it will fold in to create the facing.

4. Sew the sides of the lining and the canvas. Leave a 4" gap on 1 side for turning.

5. Turn the tote right side out.

TIP: For crisp corners, do not clip them before turning the tote. Try this instead: Fold 1 set of seams toward the lining. Holding them in place, fold the other set of seams over them. Keeping the seams firmly in place, turn the tote right side out, using your thumb to push the folded fabric into the corner. The fabric folds act like a stabilizer to keep the corners sharp.

6. Edgestitch the turning gap to close it.

ADD THE POCKETS + STRAPS

1. Sew the 7" edges of the pocket lining and the pocket exterior together with $\frac{1}{4}$ " seams to create a tube. Turn right side out. Rotate the fabric so that $2\frac{1}{2}$ " of the exterior fabric is on the outside and the remainder forms an inside edge.

2. Slide the 7" x 7" square of batting into the tube. Trim the batting if necessary.

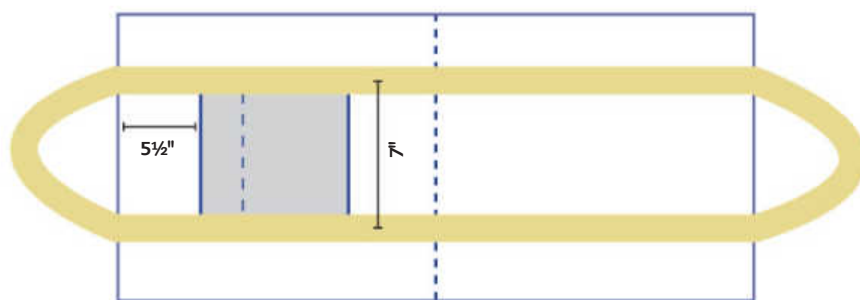


figure 1

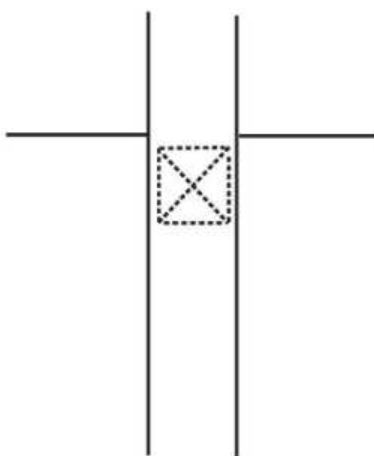


figure 2

3. Center the top of the pocket $5\frac{1}{2}$ " down from the top edge of the tote. Pin it in place.

NOTE: The raw edges of the pocket will be covered by the strapping.

4. Edgestitch the bottom of the pocket to the tote.

5. Measure 100" of strapping and join the ends with diagonal seams to create a large loop.

6. Spread the tote flat with the exterior right side up. With the diagonal join at 1 end, divide the strap in half and pin mark both points. Pin the marked straps to the bottom seam with a 7" gap between the centers of the straps. (figure 1)



TIP: To save yourself some grief, check that when you fold the tote in half, the handle portions are exactly the same length. This is important because it is extremely annoying to have a tote with uneven straps. Make adjustments now.

7. Pin the strap in place, covering the raw edges of the pocket with the edges of the strap. Sew the strap to the tote along both sides.

8. Reinforce the strap by making a boxstitch at the top edge of the tote. (figure 2)

FINISH THE TOTE

1. With right sides together, sew the sides of the tote together.

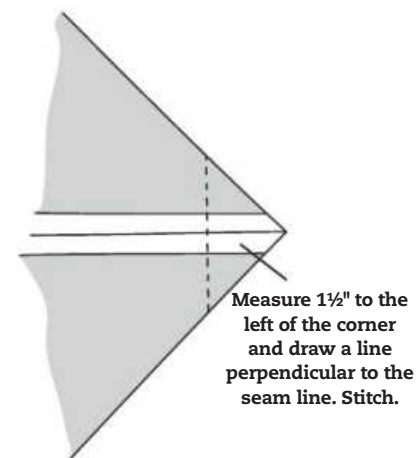


figure 3

2. To box the corners and give the tote some depth, align the side seam with the bottom seam. Measure in 2" from the tip and stitch perpendicular to the seam. Repeat on the other corner. (figure 3)

TIP: Do not trim off the point. Push it toward the base for extra stability.

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IMPRESSIONIST SUNRISE



by **SHARON HOLLAND** [from page 70]

By making the half-square and quarter-square triangles in multiples, Impressionist Sunrise is a fast, easy project—and perfect for using up fat quarters. Graphic pops of color and contrasting triangles make this quilt a scrappy work of art.

MATERIALS

Block size 12" × 12"

Finished quilt 42" × 42"

Fabric requirements assume 42" of usable width after selvages have been removed.

■ Fabric for quilt top (I used Sketchbook and Gossamer by Sharon Holland and Nature Elements, Oval Elements, Squared Elements and Pure Elements from Art Gallery Fabrics.)

- 11 different prints*, 1 fat quarter (18" × 22") each
 - Fabric 1, Navy/dandelion print
 - Fabric 2, Navy/floral print
 - Fabric 3, Blue/swirl print
 - Fabric 4, Navy/oval print
 - Fabric 5, Navy/square print
 - Fabric 6, Gold/floral
 - Fabric 7, Gold/square print
 - Fabric 8, Navy/solid
 - Fabric 9, Gold/solid
 - Fabric 10, White/ground
 - Fabric 11, White/solid
- Fabric 12, Peach/solid, ½ yd.
- Fabric 13, White/ grid print, 1 yd.

■ Backing, 1⅓ yds.

*(Prints include enough fabric for scrappy binding)

■ Batting, 48" × 48" (I used Hobbs Heirloom® Premium 80/20 Cotton Blend.)

cutting chart

Use	Fabric	Dimension	Quantity
Blocks	1–9	3⅞" × 3⅞"	5 each; 45 total
Backing insert	1–9	6" × 9"	1 each; 9 total
Border cornerstones	1–4	3½" × 3½"	1 from each; 4 total
Blocks	10 & 11	2 strips @ 3⅞" × 21"	Sub-cut 10 squares 3⅞" × 3⅞" (20 total)
Blocks	12	13¼" × WOF	Sub-cut 2 squares 13¼" × 13¼" and 5 squares 3⅞" × 3⅞"
Blocks	13	1 @ 13¼" × WOF	Sub-cut 2 squares 13¼" × 13¼"
Border		4 @ 3½" × WOF	—
Blocks		1 @ 3⅞" × WOF	Sub-cut 10 squares 3⅞" × 3⅞"

DIRECTIONS

All seams are $\frac{1}{4}$ " unless noted.

See "Sewing Basics" for more information.

WOF = width of fabric

MAKE THE BLOCKS

1. Follow the cutting chart to cut and label the pieces.

2. Draw a diagonal line on the wrong side of each $3\frac{7}{8}$ " white print squares fabrics 10, 11 & 13. Place the square right sides together with a randomly picked $3\frac{7}{8}$ " blue print or blue solid square (fabrics 1–5 and 8). Sew a $\frac{1}{4}$ " seam on each side of the line. Cut on the line. Press the seam toward the darker fabric. Trim the units to $3\frac{1}{2}$ " \times $3\frac{1}{2}$ ". Make 60 blue/white half-square triangles (HSTs). (figure 1)

3. In the same manner, randomly pair the $3\frac{7}{8}$ " gold print, gold solid, and peach squares (fabrics 6, 7, 9, & 12) to make 20 gold/peach HSTs.

4. Noting orientation and placement, sew 12 blue/white HST units and 4 gold/peach HST units together into 4 horizontal rows of 4 units each. Join the rows to make the block. (figure 2) Make 5 blocks.

5. Draw a diagonal line on the wrong side of each $13\frac{1}{4}$ " white grid square (fabric 13). Place a marked square right sides together with a $13\frac{1}{4}$ " peach solid square (fabric 12). Sew a $\frac{1}{4}$ " seam on each side of the drawn line. Cut on the line. Press seams toward the peach solid. Make 4 HST units.

6. Pair HST units right sides together, nesting seams with print and solids in opposite corners. Draw a diagonal line perpendicular to the seam line on the wrong side of 1 unit. Stitch a $\frac{1}{4}$ " seam on each side of the marked line. Cut on the line. Press seams to 1 side. Make 4 quarter-square triangle (QST) units. (figure 3)

ASSEMBLE THE BLOCKS

1. Referring to the **Quilt Assembly Diagram** and noting orientation and placement, sew the blocks alternately together into 3 rows of 3 blocks each. Join the rows.

TIP: After you arrange the blocks, check the orientation and placement one more time before sewing them together. It's easy for a block to get rotated out of position!

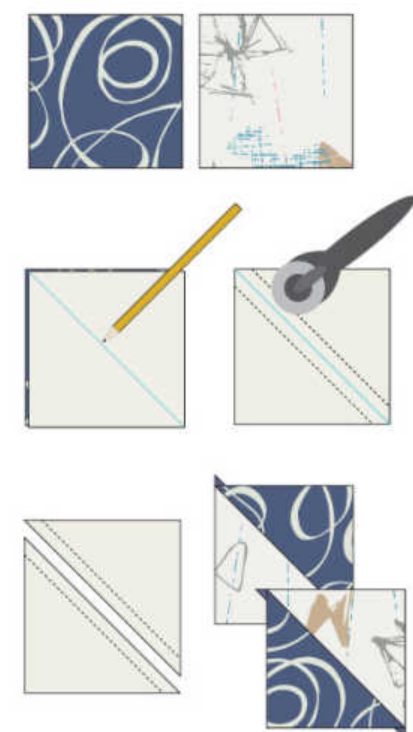
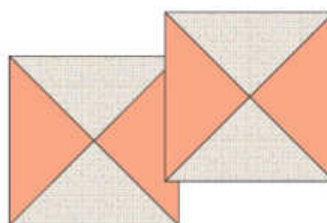
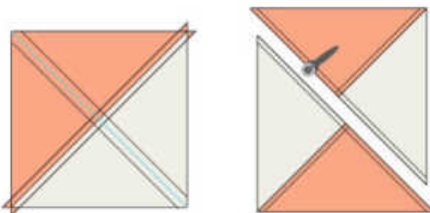
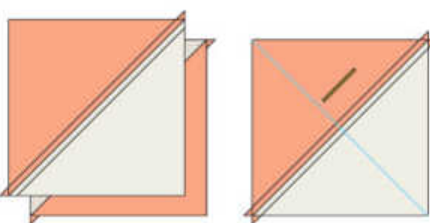
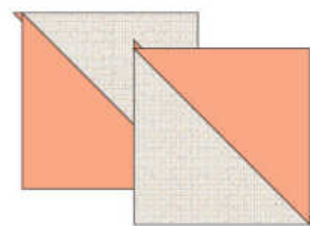
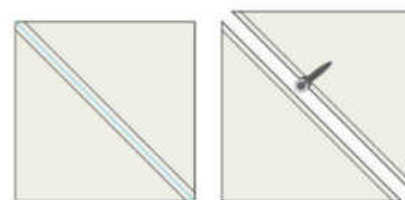


figure 1



figure 2

figure 3



Quilt Assembly Diagram

2. Measure all 4 sides of the quilt. Average the numbers and trim the 4 white grid print $3\frac{1}{2}$ " \times WOF strips to this measurement. Stitch 2 strips to opposite sides of the quilt. Stitch a $3\frac{1}{2}$ " \times $3\frac{1}{2}$ " blue print on each end of the remaining 2 strips. Stitch the pieced borders to the remaining sides of the quilt.

FINISH THE QUILT

1. Trim the selvages from the backing fabric. Cut it in half lengthwise.

2. Sew the backing insert rectangles (fabrics 1–9) together along the long edge into a strip. Press the seams in 1 direction. Sew the backing insert seam between the 2 backing rectangles using $\frac{1}{2}$ " seams. Press the seams open.

3. Layer the backing wrong side up, followed by the batting, and then the quilt top, right side up. Baste.

4. Machine quilt as desired. Trim to size.

5. For a scrappy binding, cut assorted $2\frac{1}{4}$ "-wide strips in varying lengths from the remaining fabric. Sew the strips together to make a 180" binding strip. Fold the binding in half, wrong sides together, along the length of the strip. Press.

6. Bind as desired.

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sewing BASICS

A quick reference guide to basic tools, techniques, and terms

For the projects in this issue (unless otherwise indicated):

- When piecing: Use $\frac{1}{4}$ " seam allowances. Stitch with the fabric right sides together. After stitching a seam, press to set the seam; then open the fabrics and press the seam allowance toward the darker fabric.
- Yardages are based upon 44"-wide fabric.

sewing kit

The following items are essential for your sewing kit. Make sure you have these tools on hand before starting any of the projects:

- **ACRYLIC RULER** A clear flat ruler, with a measuring grid at least 2" wide x 18" long. A rigid acrylic (quilter's) ruler should be used when working with a rotary cutter. You should have a variety of rulers in different shapes and sizes.
- **BATTING** 100% cotton, 100% wool, plus bamboo, silk, and blends.
- **BONE FOLDER** Allows you to make non-permanent creases in fabric, paper, and other materials.
- **CRAFT SCISSORS** To use when cutting out paper patterns.
- **EMBROIDERY SCISSORS** These small scissors are used to trim off threads, clip corners, and do other intricate cutting work.
- **FABRIC** Commercial prints, hand-dyes, cottons, upholstery, silks, wools; the greater the variety of types, colors, designs, and textures, the better.
- **FABRIC MARKING PENS/PENCILS + TAILOR'S CHALK** Available in several colors for use on light and dark fabrics; use to trace patterns and pattern markings onto your fabric. Tailor's chalk is available in triangular pieces, rollers, and pencils. Some forms (such as powdered) can simply be brushed away; refer to the manufacturer's instructions for the recommended removal method for your chosen marking tool.
- **FREE-MOTION OR DARNING FOOT** Used to free motion quilt.
- **FUSIBLE WEB** Used to fuse fabrics together. There are a variety of products on the market.
- **GLUE** Glue stick, fabric glue, and all-purpose glue.
- **HAND-SEWING + EMBROIDERY NEEDLES** Keep an assortment of sewing and embroidery needles in different sizes, from fine to sturdy.
- **IRON, IRONING BOARD, + PRESS CLOTHS** An iron is an essential tool when sewing. Use cotton muslin or silk organza as a press cloth to protect delicate fabric surfaces from direct heat. Use a Teflon® sheet or parchment paper to protect your iron and ironing board when working with fusible web.
- **MEASURING TAPE** Make sure it's at least 60" long and retractable.
- **NEEDLE THREADER** An inexpensive aid to make threading the eye of the needle super fast.
- **PINKING SHEARS** These scissors with notched teeth leave a zigzag edge on the cut cloth to prevent fraying.
- **POINT TURNER** A blunt, pointed tool that helps push out the corners of a project and/or smooth seams. A knitting needle or chopstick may also be used.
- **ROTARY CUTTER + SELF-HEALING MAT** Useful for cutting out fabric quickly. Always use a mat to protect the blade and your work surface (a rigid acrylic ruler should be used with a rotary cutter to make straight cuts).
- **SAFETY PINS** Always have a bunch on hand.
- **SCISSORS** Heavy-duty shears reserved for fabric only; a pair of small, sharp embroidery scissors; thread snips; a pair of all-purpose scissors; pinking shears.
- **SEAM RIPPER** Handy for quickly ripping out stitches.
- **SEWING MACHINE** With free-motion capabilities.
- **STRAIGHT PINS + PINCUSHION** Always keep lots of pins nearby.
- **TEMPLATE SUPPLIES** Keep freezer paper or other large paper (such as parchment paper) on hand for tracing the patterns you intend to use from the pattern insert. Regular office paper may be used for templates that will fit. You should also have cardstock or plastic if you wish to make permanent templates that can be reused.
- **THIMBLE** Your fingers and thumbs will thank you.
- **THREAD** All types, including hand and machine thread for stitching and quilting; variegated; metallic; 100% cotton; monofilament.
- **ZIPPER FOOT** An accessory foot for your machine with a narrow profile that can be positioned to sew close to the zipper teeth. A zipper foot is adjustable so the foot can be moved to either side of the needle.

glossary of sewing terms and techniques

BACKSTITCH Stitching in reverse for a short distance at the beginning and end of a seamline to secure the stitches. Most machines have a button or knob for this function (also called backtack).

BASTING Using long, loose stitches to hold something in place temporarily. To baste by machine, use the longest straight stitch length available on your machine. To baste by hand, use stitches at least ¼" long. Use a contrasting thread to make the stitches easier to spot for removal.

BIAS The direction across a fabric that is located at a 45-degree angle from the lengthwise or crosswise grain. The bias has high stretch and a very fluid drape.

BIAS TAPE Made from fabric strips cut on a 45-degree angle to the grainline, the bias cut creates an edging fabric that will stretch to enclose smooth or curved edges. You can buy bias tape ready-made or make your own.

CLIPPING CURVES Involves cutting tiny slits or triangles into the seam allowance of curved edges so the seam will lie flat when turned right-side out. Cut slits along concave curves and triangles (with points toward the seamline) along a convex curve. Be careful not to clip into the stitches.

CLIP THE CORNERS Clipping the corners of a project reduces bulk and allows for crisper corners in the finished project. To clip a corner, cut off a triangle-shaped piece of fabric across the seam allowances at the corner. Cut close to the seamline but be careful not to cut through the stitches.

DART This stitched triangular fold is used to give shape and form to the fabric to fit body curves.

EDGE STITCH A row of topstitching placed very close (⅛"–⅜") to an edge or an existing seamline.

FABRIC GRAIN The grain is created in a woven fabric by the threads that travel lengthwise and crosswise. The lengthwise grain runs parallel to the selvages; the crosswise grain should always be perpendicular to the lengthwise threads. If the grains aren't completely straight and perpendicular, grasp the fabric at diagonally opposite corners and pull gently to restore the grain. In knit fabrics, the lengthwise grain runs along the wales (ribs), parallel to the selvages, with the crosswise grain running along the courses (perpendicular to the wales).

FINGER-PRESS Pressing a fold or crease with your fingers as opposed to using an iron.

FUSSY-CUT Cutting a specific motif from a commercial or hand-printed fabric. Generally used to center a motif in a patchwork pattern or to feature a specific motif in an appliqué design. Use a clear acrylic ruler or template plastic to isolate the selected motif and ensure that it will fit within the desired size, including seam allowances.

GRAINLINE A pattern marking showing the direction of the grain. Make sure the grainline marked on the pattern runs parallel to the lengthwise grain of your fabric, unless the grainline is specifically marked as crosswise or bias.

INTERFACING Material used to stabilize or reinforce fabrics. Fusible interfacing has an adhesive coating on one side that adheres to fabric when ironed.

LINING The inner fabric of a garment or bag, used to create a finished interior that covers the raw edges of the seams.

MITER Joining a seam or fold at an angle that bisects the project corner. Most common is a 45-degree angle, like a picture frame, but shapes other than squares or rectangles will have miters with different angles.

PRESHRINK Many fabrics shrink when washed; you need to wash, dry, and press all your fabric before you start to sew, following the suggested cleaning method marked on the fabric bolt (keep in mind that the

appropriate cleaning method may not be machine washing). Don't skip this step!

RIGHT SIDE The front side, or the side that should be on the outside of a finished garment. On a print fabric, the print will be stronger on the right side of the fabric.

RIGHT SIDES TOGETHER The right sides of two fabric layers should be facing each other.

SATIN STITCH (MACHINE) This is a smooth, completely filled column of zigzag stitches achieved by setting the stitch length short enough for complete coverage but long enough to prevent bunching and thread buildup.

SEAM ALLOWANCE The amount of fabric between the raw edge and the seam.

SELVEDGE This is the tightly woven border on the lengthwise edges of woven fabric and the finished lengthwise edges of knit fabric.

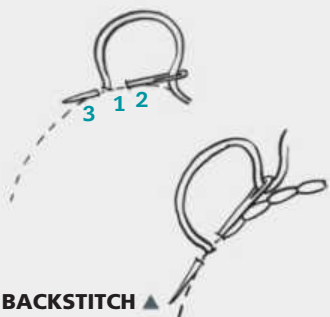
SQUARING UP After you have pieced together a fabric block or section, check to make sure the edges are straight and the measurements are correct. Use a rotary cutter and an acrylic ruler to trim the block if necessary.

STITCH IN THE DITCH Lay the quilt sandwich right-side up under the presser foot and sew along the seamline "ditch." The stitches will fall between the two fabric pieces and disappear into the seam.

TOPSTITCH Used to hold pieces firmly in place and/or to add a decorative effect, a topstitch is simply a stitch that can be seen on the outside of the garment or piece. To topstitch, make a line of stitching on the outside (right side) of the piece, usually a set distance from an existing seam.

WRONG SIDE The wrong side of the fabric is the underside, or the side that should be on the inside of a finished garment. On a print fabric, the print will be lighter or less obvious on the wrong side of the fabric.

stitch glossary

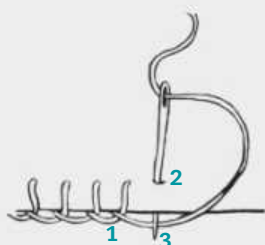


BACKSTITCH ▲

Working from right to left, bring the needle up at **1** and insert behind the starting point at **2**. Bring the needle up at **3**, repeat by inserting at **1** and bringing the needle up at a point that is a stitch length beyond **3**.

BASTING STITCH

Using the longest straight stitch length on your machine, baste to temporarily hold fabric layers and seams in position for final stitching. It can also be done by hand. When basting, use a contrasting thread to make it easier to spot when you're taking it out.

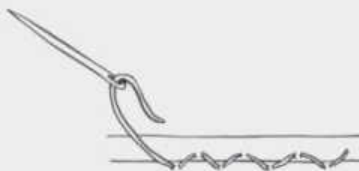


BLANKET STITCH ▲

Working from left to right, bring the needle up at **1** and insert at **2**. Bring the needle back up at **3** and over the working thread. Repeat by making the next stitch in the same manner, keeping the spacing even.

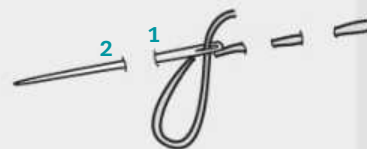
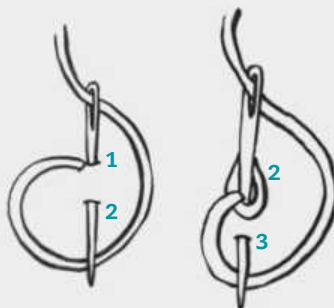
BLINDSTITCH/ BLIND-HEM STITCH ▼

Used mainly for hemming fabrics where an inconspicuous hem is difficult to achieve (this stitch is also useful for securing binding on the wrong side). Fold the hem edge back about $\frac{1}{4}$ ". Take a small stitch in the garment, picking up only a few threads of the fabric, then take the next stitch $\frac{1}{4}$ " ahead in the hem. Continue, alternating stitches between the hem and the garment (if using for a non-hemming application, simply alternate stitches between the two fabric edges being joined).



CHAIN STITCH ▼

Working from top to bottom, bring the needle up at and reinsert at **1** to create a loop; do not pull the thread taut. Bring the needle back up at **2**, keeping the needle above the loop and gently pulling the needle toward you to tighten the loop flush to the fabric. Repeat by inserting the needle at **2** to form a loop and bring the needle up at **3**. Tack the last loop down with a straight stitch.

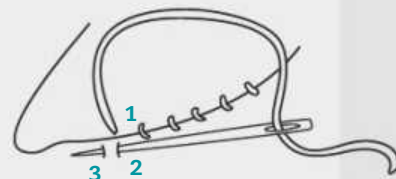


STRAIGHT STITCH + RUNNING STITCH ▲

Working from right to left, make a straight stitch by bringing the needle up and insert at **1**, $\frac{1}{8}$ to $\frac{1}{4}$ " from the starting point. To make a line of running stitches (a row of straight stitches worked one after the other), bring the needle up at **2** and repeat.

STANDARD HAND-APPLIQUÉ STITCH ▼

Cut a length of thread 12"–18". Thread the newly cut end through the eye of the needle, pull this end through, and knot it. Use this technique to thread the needle and knot the thread to help keep the thread's "twist" intact and to reduce knotting. Beginning at the straightest edge of the appliqué and working from right to left, bring the needle up from the underside, through the background fabric and the very edge of the appliqué at **1**, catching only a few threads of the appliqué fabric. Pull the thread taut, then insert the needle into the background fabric at **2**, as close as possible to **1**. Bring the needle up through the background fabric at **3**, $\frac{1}{8}$ " beyond **2**. Continue in this manner, keeping the thread taut (do not pull it so tight that the fabric puckers) to keep the stitching as invisible as possible.



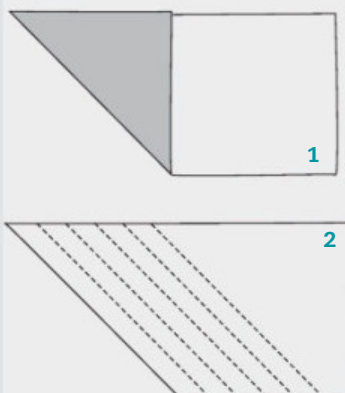
create binding

CUTTING STRAIGHT STRIPS

Cut strips on the crosswise grain, from selvedge to selvedge. Use a rotary cutter and straightedge to obtain a straight cut. Remove the selvages and join the strips with diagonal seams (see Joining Strips with Diagonal Seams at right).

CUTTING BIAS STRIPS

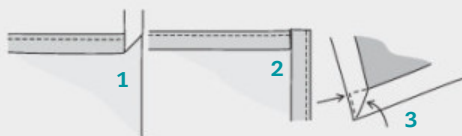
Fold one cut end of the fabric to meet one selvedge, forming a fold at a 45-degree angle to the selvedge (1). With the fabric placed on a self-healing mat, cut off the fold with a rotary cutter, using a straightedge as a guide to make a straight cut. With the straightedge and rotary cutter, cut strips to the appropriate width (2). Join the strips with diagonal seams.



BINDING WITH MITERED CORNERS

Decide whether you will use a Double-layer Binding (option A at right) or a Double-fold Binding (option B at right). *If using double-layer binding follow the alternate italicized instructions in parenthesis.*

Open the binding and press $\frac{1}{2}$ " to the wrong side at one short end (*refold the binding at the center crease and proceed*). Starting with the folded-under end of the binding, place it near the center of the first edge of the project to be bound, matching the raw edges, and pin in place. Begin sewing near the center of one edge of the project, along the first crease (*at the appropriate distance from the raw edge*), leaving several inches of the binding fabric free at the beginning. Stop sewing $\frac{1}{4}$ " before reaching the corner, backstitch, and cut the threads. Rotate the project 90 degrees to position it for sewing the next side. Fold the binding fabric up, away from the project, at a 45-degree angle (1), then fold it back down along the project raw edge (2). This forms a miter at the corner. Stitch the second side, beginning at the project raw edge (2) and ending $\frac{1}{4}$ " from the next corner, as before. Continue as established until you have completed the last corner. Continue stitching until you are a few inches from the beginning edge of the binding fabric. Overlap the pressed beginning edge of the binding by $\frac{1}{2}$ " (or overlap more as necessary for security) and trim the working edge to fit. Finish sewing the binding (*opening the center fold and tucking the raw edge inside the pressed end of the binding strip*). Refold the binding along all the creases and then fold it over the project raw edges to the back, enclosing the raw edges (*there are no creases to worry about with option B*). The folded edge of the binding strip should just cover the stitches visible on the project back. Slipstitch or blindstitch the binding in place, tucking in the corners to complete the miters as you go (3).



JOINING STRIPS WITH DIAGONAL SEAMS

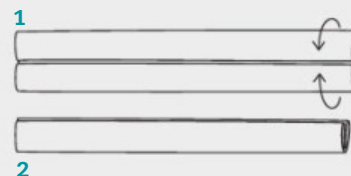
Lay two strips right sides together, at right angles. The area where the strips overlap forms a square. Sew diagonally across the square as shown above. Trim the excess fabric $\frac{1}{4}$ " away from the seamline and press the seam allowances open. Repeat to join all the strips, forming one long fabric band.



FOLD BINDING

A. Double-layer Binding: This option creates a double-thick binding with only one fold. This binding is often favored by quilters. Fold the strip in half lengthwise with wrong sides together; press.

B. Double-fold Binding: This option will create binding that is similar to packaged double-fold bias tape/binding. Fold the strip in half lengthwise, with wrong sides together; press. Open up the fold and then fold each long edge toward the wrong side, so that the raw edges meet in the middle (1). Refold the binding along the existing center crease, enclosing the raw edges (2), and press again.



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